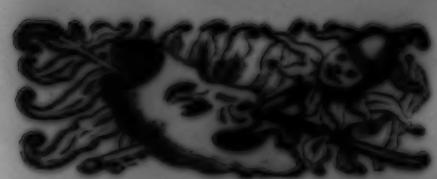


THE CHRISTMAS MIRROR ON SALE THURSDAY, DECEMBER 8.



THE NEW YORK



DRAMATIC MIRROR

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GRACE ATWELL.

AT THE THEATRES.

Manhattan. — The Isle of Champagne.
Comedy in three acts by C. A. Jones and Louis Harrison. Produced by J. G. Wilson and J. H. Koster.

King Pommeroy Second..... Thomas O. Seabrooke
Apollinaris Frappé..... Walter Allen
Prince Kissengen..... Robert Dunbar
Woeft..... Lee Harrison
Chandon..... Clarence Harvey
Marquis Mumm..... David Torrence
Baron Heidauc..... Karl Formes, Jr.
Duc Monopole..... Frank Sothe
San Ilanace..... Eugene O'Rourke
Froclilla..... Winnie Landes
Abigail Peck..... Alice Hosmer
Biana..... Elvia Crox
Artes..... Beatrice Hamilton
Sophia..... Alma Desmond
Charmantine..... Kate Kitchel
Brigitte..... Florence Willey

Recent comic opera seems to have been most successful when its story was most improbable, and that part of the public that delights in this form of entertainment now asks no questions as to the happenings in comic opera if the happenings or their suggestions amuse. No conceit is too impossible and no incident too outlandish for this purpose. Mythology may have been exhausted in the

search for fun-making material, but imagination is still fecund. It is not too literal to assert that the tale around which *The Isle of Champagne* is woven is purely imaginative.

This island, unnamed, has inhabitants whose main characteristic is melody. Water is unknown to them, and champagne flows *ad lib.* King Pommeroy Second rules and is himself a type of his people. Apollinaris Frappé, a rascally prime minister, has robbed him of his belongings and much of his power when a favoring wind blows a New Bedford schooner upon the coast with a cargo of potable water. This is a strange drink here, but the monarch seizes the cargo, and by decanting water as a beverage realizes enough upon it to replenish his treasury.

The King's lot is not at any time a happy one, however. From the first he appears as the most picturesque victim of indulgence on the island; he is beset at every turn and in every emergency by some embarrassing provision of the constitution, which seems to contain provisions to defeat his every plan and to strengthen the prime minister and assist conspiracy; he is compelled to marry the New England spinster who owns the vessel wrecked upon his island in order to get legal possession of the water, and he is cast into the mausoleum of his race as a prisoner when most he wishes his liberty. But comical justice and humorous vengeance are both satisfied at last.

The Isle of Champagne very properly makes no pretension to musical novelty. Its songs are for the most part cast to familiar measures, but even in this a rare skill is evident, and the verses are invariably written to fit. The music varies from a song-and-dance movement to a plantation melody, and from a Spanish dancing air to the strains of recognizable grand opera. Yet the melody is so knit to the humors of the lines, and these humors are so palpable, that it is easy to see why this mixture of comedy and opera has been so successful on the road, and reasonable to expect that it will win a vogue here.

As a comedian, Mr. Seabrooke, like a favorite brand of wine, may be called "extra dry." He is fantastically earnest; and he has a set of grotesque physical accompaniments whose variations most amusingly punctuate his surges of face and voice. Nothing can be funnier than his solemn and detailed discovery of a book of ancient jests in the mausoleum.

Mr. Allen, as the prime minister, talks and sings as though his mouth were full of something other than words.

Alice Hosmer, as a New England maiden, made a distinct hit by virtue of a charming presence and an engaging vocal ability. Elvia Crox had an arch and piquant personality as the belle of the island. Eugene O'Rourke was a hearty mariner. The other males filled all needs, and the stage was crowded with young women more or less shapely in all the prevailing cuts of comic opera attire that disclose. The figurants were well drilled, and the chorus was tuneful. Incidentally, Mademoiselle Clara Qualitz was introduced with a specially-arranged ballet divertissement, and the action, either incidental or accidental, was continuous and lively.

The scenery, a notable feature, was made by Henry E. Hoyt, and the costumes, which are gorgeous when they are not in sympathy with the main idea, were designed by Capt. Alfred Thompson.

The audience filled the large theatre, and was encouragingly demonstrative.

Lyceum. — Americans Abroad.

Comedy in three acts by Victorien Sardou. Produced by J. G. Wilson and J. H. Koster.

Gilbert Raymond..... Herbert Kelcey
Richard Fairbanks..... W. J. LeMayne
Landolphe..... E. J. Radcliffe
Cassimir Loyalty..... Fritz Williams
Bardin..... Charles W. King
Pendleton..... Augustus Cook
Florence Winthrop..... Georgia Cavvan
Jessie Fairbanks..... Effie Shannon
Baroness De Beaumont..... Mrs. Charles Walcott
Miss Fontaine..... May Robson
Miss Olivares..... Sadie Carr
Angela..... Gertrude Rivers
Ida..... Winona Shannon
Julie..... Josephine Bennett

Sardou's fame will not be enhanced materially by Americans Abroad, the new comedy produced before a fine audience at the Lyceum last night. The piece is slight in feature, and exhibits scarcely any ingenuity either in plot or in construction. One idea—and not an especially fruitful idea, either—is made to do an unconscionable amount of service in eking out three light and superficial acts.

No sincere note is struck in Americans Abroad. The author evidently turned off the piece with little thought and less pains. It lacks truth, depth, finesse, and cunning—qualities that all appear, for instance, in the charming comedy known on our stage as *A Scrap of Paper*.

An American heiress in France becomes the prey of a titled fortune-hunter and his accomplices. She feigns poverty, and this sutor vanishes. She would be loved after the fashion of many heroines on the stage as well as off it, "for herself alone." While pretending to be a poor artist, living in a manor, she of course meets the young man—an American painter—who fills the requirements, and, after a term of masquerade, they are united.

The dialogue is direct and amusing—better, indeed, in the comedy scenes than in the few sentimental passages. Occasionally the action lapses into broad farce and the effect is consequently incongruous and inartistic. An example of this is the funny but overdrawn scene between Fairbanks and the Baroness in Act One.

With all its sins of omission and of commission Americans Abroad is an entertaining piece. It makes little demand on the spectator's finer appreciation; it enforces no lesson and satirizes no folly, but it wiles away an evening smoothly and agreeably. It is carefully and prettily mounted, and it is neatly acted by Mr. Frohman's well-trained company. It is not unsuited to the atmosphere of the Lyceum and to the taste of Lyceum patrons.

Sardou's motive in presenting it to New York without first submitting it to Paris will now be readily understood.

Mr. LeMayne made the principal success of the evening as Fairbanks, the plain-going, common-sensical American. He played with much humor and gusto, albeit he seemed at times a trifle uncertain in the words of the part.

Mr. Radcliffe played Landolphe, a genial man-of-the-world, delightfully. Mr. Kelcey was the well-bred and amazingly simple young artist. Messrs. Williams and Cook were efficient in minor characters.

Miss Cayvan played the heiress, Florence Winthrop, with more amiability than *opéra*. The part is a trifle outside of her range. Miss Shannon played Jessie prettily. Mrs. Walcott acted the scheming Baroness with a good deal of emphasis.

The play was received with laughter and applause, and there were several "curtains."

Bijou. — A Society Fad.

Musical farce-comedy, in three acts, by J. G. Wilson and J. H. Koster. Produced by J. G. Wilson and J. H. Koster.

Lord Francis Parandole..... Tyrone Power
Job Hatchbang..... John Jennings
Hamilton Jefferson..... Julius W. Marks
Wiggins..... Dan Daly
Nichols..... Joseph Jackson
Richards Jackson..... Louis Schoolcraft
Alice McDuffee..... William Cameron
Tom Shadow..... J. C. Niron
Mrs. Maria Hatchbang..... Margaret Fitzpatrick
Margaret..... Nellie Parker
Vestalia..... Lydia Veamans-Titus
Luella Snowdon..... Kate Uart
Bella Livingston..... Ethel Ormonds

Russell's Comedians, of farce-comedy fame, presented their latest skit, *A Society Fad*, at the Bijou Theatre on Monday night. The piece is intended as a travesty on familiar types of society, introducing such well-known characters as the anglo-maniac, the impetuous lord, the eccentric valet, the private detective, and the skirt dancer. The author evidently attempted to weave his material into a coherent story, but his purpose has been sadly thwarted by the managerial injection of numerous specialties.

While these intrusions spoiled the artistic effect, they, at the same time, pleased the audience and gave increased activity to the performance.

In its entirety, *A Society Fad* is an improvement on its predecessor, *The City Directory*, and will, undoubtedly, become both popular and profitable.

The company is composed of many clever people, who gave satisfaction in their respective parts and specialties. Lydia Veamans-Titus made a pronounced hit in her imitation of a child vocalist. Dan Daly's comicities and J. C. Niron's portrayal of a tough citizen were also roundly applauded. Amelia Glover displayed her terpsichorean accomplishments to advantage in the second act. The setting of this act, by Homer Emens, was specially praiseworthy.

Fourteenth Street. — The Ensign.

Naval melodrama, by William Haworth. Produced by J. G. Wilson and J. H. Koster.

The President..... Logan Paul
Gideon Welles..... Howard Scott
Admiral David G. Farragut..... Charles Sidney
Capt. Charles Wilkes..... Wilson Deal
Lieut. John Perry Allen..... Hardy Vernon
Lieut. Horace Bythe..... Ben. Horning
Lieut. Henry Fairfax..... J. W. Pierson
Ensign Ben Baird..... James Neill
Boatswain Bill Bowlin..... Charles T. Parsloe
Sergeant O'Shay..... W. L. Gleason
Mrs. Baird..... Mrs. W. G. Jones
Mrs. Wilkes..... Norma Foster
Alice Greer..... Ruth Carpenter
Dot..... Mariabel Seymour
Mary..... Edith Wright

A play called *The Ensign*, that has been seen on tour, was brought to New York on Monday. It belongs to the same category as *The White Squadron* and *The Golden Ladder*, and it is better than either of them. This is due to the fact that it has less that is conventional, and more that is comprehensible.

The Ensign is a young man with a quick temper and a sweetheart. The villain of the play—a renegade—tries to insult the sweetheart in order to arouse the temper, and he ends by trampling on the American flag. That is more than the *Ensign* can stand, and there is a broadsword combat in the dark.

When the lights are turned up it is discovered that the renegade is dead. There is a court martial and all remember *Held by the Enemy*. Having got as far as this the rest goes without saying. *The Ensign* is acquitted, and he gets his sweetheart amid ceremony.

There is no new or novel episode or sentiment in *The Ensign*. The lover says "Not

good bye, but au revoir," the ingénue and the juvenile behave as usual as though bereft of brains, and the villain breathes vengeance as long as he can. But the play is well enough put together to be coherent and it has the merit of growing in interest.

The scenery is heavy and graphic and is a credit to John H. Young and Joseph Hart.

Charles T. Parsloe makes the hit of the piece. He plays the part of an ancient mariner named Bill Bowlin, boatswain, and the grogginess of his voice, the swing of his gait, and the inflection of his words are all admirable and grotesque.

Hardy Vernon, as an English officer, is manly and he reads his lines remarkably well. Ruth Carpenter as buxom and beaming as ever, has little to do. The rest of the cast is satisfactory.

Manhattan. — Adrienne Lecouvreur.

A "paper" house was not kindled on Tuesday at the Manhattan Opera House when Mrs. Bernard-Reere brought forth *Adrienne Lecouvreur*. Her performance of *Adrienne* shows her to better advantage than did her impersonation of either *Lena Despard* or *Arane*.

The supreme test of the ability of the actress that plays the part of *Adrienne* is the scene in the Princess' salon in which *Adrienne* declaims, and at the same time hurls invective at her rival, the Princess de Rouillon. At this point Mrs. Reere became more sympathetic and convincing than we have yet seen her and, were it not for the fact that her manner of speaking reminds almost invariably of a woman exchanging gossip at an afternoon tea, her reputation as an actress in this country could be rated as at least exceptional. In the most exciting and exacting parts of the play, Mrs. Reere was simply truer, not tragic.

The *Michonnet* of Mons. Marins was humorous and pathetic, and the Maurice de Saxe of Maurice Barrymore was a lackadaisical, and at times slovenly performance. Grace Huntington, Beverly Singsaves, and Emma Hagger acquitted themselves creditably.

Nible's. — Nible's.

A large audience saw the mishaps of the countryman in the city and his final triumph over sinister circumstances and dire villainy as illustrated by Charles L. Davis in his well-known play, *Nible's*, at Nible's last night. Few countrymen are able to carry themselves as triumphantly in fact as this one does in the play, but the personation of Mr. Davis is so original in many ways, and it is assisted by so many touches of realism in the way of properties that the average audience accepts the picture as quite real, while its incidental humors are distinctly enjoyable. The play has been altered so that the scene of rescue in it is changed to the East River, and an impressive view near the Brooklyn Bridge is brought in. In this scene Mr. Davis now rivals the most real of rescues by plunging into the water, and as he is a man of notable physical weight, he makes quite a stir in this element.

Star. — Judah.

The revival of Henry Arthur Jones' morbid drama, *Judah*, was attended with considerable success at the Star last evening, and interest in the unfortunate Vashti Dethic and the young Welsh clergyman was shown by the strict attention which the large audience exhibited throughout the play.

Mr. Willard again displayed that care and discrimination in character drawing for which he is noted, and Miss Burroughs looked and acted her part with an artistic spirit.

Miss Craddock was a fragile and dainty Lady Eva, and Mr. Cane made an excellent Professor Jopp.

The piece was handsomely staged. The theatre was crowded, and applause was hearty and frequent.

Harlem Opera House. — Diplomacy.

Diplomacy was presented last night at the Harlem Opera House before a large audience. Rose Coghlan in her dramatic portrayal of the Countess Zicka is as powerful as of old, and Charles Coghlan as Henri Beaudere, gave a most artistic and finished performance. They are supported by the same admirable company that was seen with them at the Star Theatre. Saidee Martinot is delicate and sympathetic as Dora, while Frederick Robinson in his original part of Count Orloff, Mr. John T. Sullivan, and Mr. Robert Fisher complete a cast of exceptional excellence.

Grand. — A Fair Rebel.

After several very successful engagements in other houses of the city, *A Fair Rebel*, Edward R. Mawson's interesting war play, moved into the Grand Opera House last night for a week that promises to parallel its former popular ones in New York. The play was well received by last night's audience. It is spiritedly acted by Mr. Mawson, Fanny Gillette, J. P. Keefe, Ernest A. Foster, J. W. Kingsley, J. Hooker Wright, M. L. Alsop, Thomas Dunn, J. W. Brinkley, Robert Thorne, J. W. Martin, Frank Glenn, Herman Meyer, Frank Collins, C. L. Van Duke, Kate Oesterle, Belle Bucklin, Jennie Elberts, and Clara Carter.

Columbus. — Shadows of a Great City.

The Shadows of a Great City was presented on Monday night at the Columbus Theatre. It is a local melodrama of the most approved type, and drew a large audience. The play is well cast. Annie Mack Relein as Biddy Roman made a hit. Others of the company were Edith Fasset Tilton, W. A. Paul, Edward Lee, and Nanette Parker. Next week *Aunt Bridget's Baby* will be the attraction.

Imperial. — Fanderville.

The Imperial Music Hall has become prominent on the list of places that are worth a visit from the sojourner here, while it is winning a regular patronage from about-town denizens. Fougere, the bright particu-

lar star of the entertainment now offered, will close her engagement next week. The company, which is clever, includes James Thornton, Ida Howell, Fleurette and others.

Koster and Bial's. — Fanderville.

The new act of Les Edouardos at Koster and Bial's is a great improvement upon their former dancing sketch, and is received with great favor at this resort. The French Quadrille Quartette last night introduced several new figures. These dancers are one of the town's terpsichorean studies. Marie Vanoni's new song, "The Actor," has already attained popularity. The Berats vary their appeal by new songs and dances, while Kohn, the equilibrist, Wood and Shepard, the comedians, and the operettas, Bluebeard and *The Rendezvous*, furnish out a long yet uniformly enjoyable entertainment for those who affect such variety.

Jacobs. — Jerry.

Jack W. Summers in the romantic comedy-drama *Jerry* appeared before a well-filled house at Jacobs' on Monday night. The play was reviewed in these columns some months ago. Mr. Summers in the title role carried off the honors, but was ably supported by Percy Kingsley, Charles Mestayer, and Randolph Murray. Miss Dollie Brooks was effective as Rosie Rapids, and Miss Clara Summers made a pleasing Mrs. Leigh. The scenery and staging were good.

People's. — The Danger Signal.

The Danger Signal was seen by a large audience at the People's Theatre Monday night. The railroad scenes have been strengthened and the mechanical effects improved, and the play has many elements of popularity. A locomotive with hissing steam and clanging bell, drawing baggage cars and coaches, rushes across the stage to the excitement of the average audience. The cast is strong, and a good week's business will probably be done at this theatre.

Tony Pastor's. — Variety.

An excellent specialty bill is offered at Tony Pastor's this week. Bessie Bonehill has become a royal favorite at this house. Kate Lawrence and J. W. Kelly continue in their respective entertaining acts, and Ward and Voles, Seely and West, Frank B. Sheridan, Cummings and Lord, Tessie Langton, and Girard Leon's acting donkey make up an entertaining show. On Dec. 12 Vesta Victoria, a favorite London character artist, will appear at Pastor's. She is said to be clever and very attractive.

At Other Houses.

John Drew's one hundredth performance in *The Masked Ball* will fall upon Dec. 28. Triple souvenirs will be given.

This is the last week of the *Liliputians* in Candy at the Union Square.

The Fencing Master at the Casino is enjoying notable popularity.

Bronson Howard's admirable play is still acted with great strength and finish to audiences that fill Palmer's.

The revival of *The Mulligan Guard's Ball* at Harrigan's has caught public fancy, and will enjoy long prosperity.

Nat Goodwin is playing in *The Gilded Fool* at the Fifth Avenue to very large business.

Mr. Wilkinson's *Widows*, a farce that has lost little of its power to amuse from frequent repetition here, opened at the Windsor last night for a week, and will no doubt draw large audiences.

The Country Circus at the Broadway is still sufficiently novel to prosper.

Burgess in *The County Fair* is evidently as strong a card as formerly at Proctor's.

Manager Duncan B. Harrison made two important changes in the cast of *Little Tipton* on Saturday night, having engaged Clara Lippman and Violet Black for the principal roles. Both actresses play with dash and spirit, and add materially to the amusing effectiveness of the comedy. Mr. Bell has recovered his voice, and is playing with his accustomed liveliness.

The Bostonians intended to give Smith and De Koven's new opera, *The Knickerbockers*, during their last week at the Garden Theatre, but owing to the unexpected success of *Robin Hood* will postpone the novelty until next Spring. *Robin Hood* will be sung until Dec. 24.

THE BROOKLYN THEATRES.

Columbia. — The Old Homestead.

The Old Homestead, with Denman Thompson in his original character of Joshua Whitcomb, was given last evening to a well-pleased audience. George A. Beane, Walter Lennox, Jr., and Louisa Morse also appeared in their old roles, and a new organ was heard in the church scene. Marie Wainwright next week in *The School for Scandal* and Amy Robart.

Grand. — Aunt Bridget's Baby.

George W. Monroe and an excellent company, made an audience merry in the funny scenes, songs and dances of *Aunt Bridget's Baby* last night. Thomas J. Ryan, an ex-vaudeville star, was amusing as McFee and several new songs were introduced. Next week an elaborate production of *Shadows of a Great City* will be given.

Park. — Adrienne Lecouvreur.

Mrs. Bernard-Reere was warmly welcomed last evening at the Park, the play chosen for the actress' first appearance in Brooklyn being *Adrienne Lecouvreur*. Mrs. Reere appeared to advantage throughout the performance, and with Mr. Barrymore was literally applauded. The Fringe of Society will be given this evening and for the rest of the week. Next week *Blue Jeans*.

Amphion. — The Idea.

Hallen and Hart were seen in their new vehicle, *The Idea*, at this house, last night.

and won the favor of a large audience. They are cleverly assisted by Mollie Fuller, John McWade, Alice Carle, Fanny Bloodgood, Carrie De Mar, Albert Wilson, Harry Hilton, Mabel and Lulu Nichols, Donald Harold, Adelaide Crawford, Florence Holbrook, George O'Donnell and W. S. Francis.

Bedford Avenue.—Power of Gold.

Walter Sanford's company in the successful melodrama, *The Power of Gold*, pleased a large audience at the Bedford Avenue last night. This play, which was seen in New York last week, is excitingly realistic, and is rich in scenery. It promises to draw well.

Lee Avenue.—A Railroad Ticket.

A Railroad Ticket, one of the liveliest and best of farce-comedies, was first performed in Brooklyn Avenue last night. A railroad trolley office is the main scene, and here the characters gather to perform their specialties. Louis Wesley, Anna Early, Willard Simms, Mary Stuart, Harry Blaney and Raymond Finlay did capital work.

BARONESS BLANC AT BUFFALO.

(Special to The Mirror.)

BUFFALO, Dec. 5.—The Baroness Blanc opened at the Star to-night in Dumas' *Deception*. She was greeted by a large audience and sustained her role with dignity and complacency. Her gowns and jewels are exquisite. Support very able.

L. B. HART, Correspondent.

BUFFALO, Dec. 5.—The Baroness Blanc began her tour here to-night and amazed the critics by her perfect self-possession and artistic acting as Suzanne in *Deception*. The Star Theatre was packed by the most fashionable audience ever within its walls. The Baroness was fairly buried in floral offerings. Many prominent New Yorkers were present.

JOHN W. HAMILTON.

BUFFALO, Dec. 5.—The swellest audience of the season greeted the Baroness Blanc to-night. I am delighted with the star and play. Both made distinct hits. Will be a great go in my Fifth Avenue Theatre.

H. C. MINER.

MRS. BEERE'S EXPERIENCE.

Mrs. Bernard Beere deserves sympathy and admiration: sympathy for the succession of untoward circumstances that have conspired to make her American engagement unfortunate both artistically and pecuniarily, and admiration for the womanly attitude she has maintained in the face of all these disadvantages.

Mrs. Beere's acting has been criticised fairly, for the most part. She has been seen in parts that scarcely suited her in plays that were not calculated to win the public favor. But some of the papers, outside of their dramatic columns, have published gratuitous and offensive reflections upon the actress—reflections which every American who possesses an atom of chivalric feeling ought to be heartily ashamed of.

Mrs. Beere's season will close in Brooklyn this week, and she will then return to England. Had she been capably managed and had she appeared in a theatre suitable to her range it is possible that her New York experiences would have been pleasanter to contemplate now.

THE COGHILANS' FLYING COLORS.

A MIRROR reporter met Rose Coghill shortly after her arrival in town from Philadelphia. "The success of our production of *Diplomacy* is nothing short of immense," said the actress. "Our business at the Globe Theatre, Boston, was phenomenal, and we did so well at the Broad Street in Philadelphia that on Thursday the musicians were removed from their customary place to give way to the audience."

"The original cast that appeared last month at the Star Theatre will appear with me throughout the season. You may say that the idea of a tour through Australia has been abandoned. Our Western tour has been canceled, and we shall appear instead in the East."

John T. Sullivan dislocated his arm during the performance on Thursday. He did not fall into a chair, as he intended to do, and the result was he had to carry his arm in a sling for two days.

CHARLES KING, PIRATE.

Daniel Sully, writing to THE MIRROR from Omaha, Neb., enclosed a programme sent to him by a friend from Paducah, Ky., disclosing a double-headed piracy that this paper has already noted. From the programme it appears that Charles King is playing Stuart Robson's comedy, *The Henrietta*, under the title of Mr. Sully's play, *The Millionaire*. The names of the "actors" who support King are: Harry M. Hicks, Norbert C. King, John T. Campbell, Harry Franklin, Lew E. Gale, Charles Paxton, Grace Hedep, Lora B. Rogers, and Lotta Rogers.

ILL IN ST. LOUIS.

Louis W. Raymond, the well-known basso, is seriously ill in the St. Louis City Hospital. Mayor Noonan, of that city, and Manager Norton and Mr. Pyke, of the Dignity Bell Opera company, have assisted him, but he is still in need of friendly effort. Mr. Raymond is so weak that he cannot write. He cannot stand for more than five minutes without a long rest. In his prime, he was one of the best basses in this country. The late Alice May, contralto, was his wife.

FLYING THE BLACK FLAG.

The C. D. Henry People's Theatre company is pirating Monte Cristo, The Danites, and The Golden Giant. They played a week stand recently in Florence, Mass., to ten, twenty and thirty cents, and are booked to play a return engagement of two weeks.

THE TRUTH AT LAST.

In *Dunlop's Stage News* of Jan. 10, 1904, there appeared a false and libellous paragraph, which read as follows:

The friends of Harrison Grey Fiske will learn with regret that his weekly theatrical paper, THE NEW YORK DRAMATIC MIRROR, is about to suspend publication. Some seasons ago THE MIRROR was looked upon as the organ of the dramatic profession, but of recent years the patronage of this calling has been directed to other channels, and for eleven months the losses have increased so rapidly that Mr. Fiske can no longer resist the pressure. He does not wish to sell a property he has come to regard with almost paternal interest; and so he has concluded to let it go out of existence altogether.

The issue of *Dunlop's Stage News* containing the foregoing libel was sent to dramatic editors throughout the country, and several papers, deceived by the apparently friendly and regretful tenor of this paragraph, innocently and ignorantly republished it. Without exception, however, they repaired the injury by prominently publishing the authoritative denial that was promptly sent out by the Editor of THE MIRROR.

The libel was outrageous as it had no basis whatever except audacious malice, and from the additional fact that the period in THE MIRROR's history singled out for mention in the *Stage News* was up to that time the most prosperous and profitable in its entire existence.

Ex-Judge Dittenhoefer was instructed to bring an action against the proprietor of the *Stage News*. A. P. Dunlop was accordingly arrested on an order from the Supreme Court, and placed under bonds.

In the *Stage News* of Jan. 17, 1904, appeared another paragraph, aggravating the original libel, which said:

We can produce dozens of entirely reputable and representative people to whom these statements were already well known when they were finally published in a spirit of sympathy for Mr. Fiske. We regretfully decline to make either an apology or a retraction. It is not our purpose to lie, even in our own defence. If Mr. Fiske is determined to call in the aid of the law we shall be obliged to resist, and to enter upon an investigation so searching that we feel sure it will prove instructive when laid before the public.

THE MIRROR announced that whatever amount of damages was obtained by Mr. Fiske's civil suit would be given to the Actors' Fund. The case went on the Supreme Court calendar and in the course of events would have been tried a few days ago. But the necessity of pressing the suit was removed by the receipt of an explanatory letter from Mr. Dunlop and a public retraction in a recent issue of the *Stage News*. The letter runs as follows:

NEW YORK, Nov. 9, 1904.

Harrison Grey Fiske, Esq., Editor Dramatic Mirror.
DEAR SIR:—The paragraph which appeared in my weekly gossip, sent exclusively to the dramatic editors of the country, and for which you brought suit was not written by me, nor did I instruct any one to write it by word or writing, or in any way whatsoever. It was handed to me as news, and so used. As THE MIRROR still exists my information of its discontinuance was, of course, wrong; but as I neither wrote or inspired the article it goes without saying that it could not have been sent out by me for the purpose of injury.

Very respectfully,

A. P. DUNLOP.

In the *Stage News* of November 26 last, appeared this statement:

Nearly a year ago the *Stage News* published a paragraph to the effect that Mr. Harrison Grey Fiske of THE NEW YORK DRAMATIC MIRROR was about stopping that publication. THE MIRROR has, however, continued right along, and, although it is rather late to acknowledge the error, I willingly do so now. It is hard always to verify reports, as every dramatic editor knows, but as I did not write the article and only used the report as news, it goes without saying that no injury was intended.

In bringing the libel suit the Editor of THE MIRROR had a twofold object: first, to compel a public retraction of the injurious statements; second, to discover and to expose the author of the malicious lie.

This twofold object has been accomplished. The first by Mr. Dunlop's public admission of his error; the second, by private investigation.

We are now convinced that Mr. Dunlop had no intention to injure THE MIRROR. The worst that can be said of him is that he blindly permitted himself to be used as a cat's paw by the unscrupulous and malicious person who fabricated the libel and procured its publication in the *Stage News*, and that considering the suspicious source from which his information was derived he failed to make the slightest effort to learn its utter falsity.

However, Mr. Dunlop has pursued a fair course and has exonerated himself from personal blame. Ex-Judge Dittenhoefer has been instructed to discontinue the suit against Mr. Dunlop.

Had the case come to trial the public would have learned Mr. Dunlop's true relation to the libel. It would have learned also—as we learned months ago, and as our readers probably suspect already—that the lying, hypocritical paragraph in the *Stage News* that formed the basis of THE MIRROR's suit was invented, written, and handed to Mr. Dunlop with a request for its publication by Leander Pease Richardson, the editor of a dramatic paper.

THE BOSTON GRAND.

A. H. Dexter, who succeeds F. F. Proctor as manager of the Grand Opera House, Boston, announces that this fine theatre will hereafter be conducted entirely separate from any other house, and that the policy to play the very best attractions that liberal terms can secure will be followed. The house has a seating capacity of 2,600, at prices from 20 cents in the gallery to \$1.50 in the orchestra.

REFLECTIONS.



A PICTURESQUE portrait of Seth M. Crane heads this paragraph. Mr. Crane is a singer and actor of experience and training. He has appeared in a large repertoire of parts, from romantic to grotesque. One of his most conspicuous successes was achieved as Pippo in *The Mascot*.

The standing room sign is frequently displayed by Boyer and Sautelle's Minstrels. The company numbers thirty persons, and includes several clever specialists.

VERNONA JARREAU is an honorary member of Fine Company No. 2, of Montgomery, Ala., and recently, while playing in that city, was honored with a banquet at which the Mayor of the city presided and leading citizens were participants.

Edward M. Alfriend, the dramatist, in "Nil Nisi Bonum" relates a story of the war in the Christmas Number.

MANAGER BERGMAN, of the Opera House at Houston, Texas, telegraphed to THE MIRROR on Sunday night: "Corinne gave a great show here to the banner house of the season."

The receipts of the Henry farce company were attached at New Haven, Saturday night, on behalf of Misses Schandley and Stanton, of the company, in a suit to recover salaries.

NINA SYKES and Edward Emery, of the By Proxy company, were entertained at a breakfast in Minneapolis the other day by the wife of Governor Merriam. Among the guests were several persons prominent in the society of that city.

The regular season at the Criterion Theatre, London, begins this week with a production of *Agatha*, with Charles Wyndham and Mary Moore in the principal parts.

Anna O'Keefe's Christmas MIRROR story, "An Inconspicuous Heroine," narrates a touching incident of juvenile bravery and sacrifice.

PRINCE D'AUREC, the comedy drama now in course of production at the Vandeville Theatre, Paris, will be adapted by Clyde Fitch for production under the management of Daniel Frohman this season at the Lyceum.

FRANK LAWTON played the part of A Stranger in A Hole in the Ground on ten minutes' notice in Cleveland a fortnight ago. Mr. Cowles, who plays the part regularly, did not show up for a matinee, and Mr. Lawton, who had never studied the part and who had to guess at it from what he had seen of it while with the company, appeared in his stead and got through the performance very successfully.

Maida Craigen's "A Bit About Shakespeare" in the Christmas MIRROR has a charm and lightness that suggests delightful Charles Lamb.

KYRIE BELLEVUE writes to THE MIRROR: "In spite of all that has been said and written to the contrary, there is not an unclean line, thought, suggestion or action in *Therese Raquin*. It is a great play. No unprejudiced person can deny this."

NAT C. GOODWIN, to accommodate professionals who have been unable to see A Guided Fool, has decided to give a matinee for their pleasure during his Fifth Avenue engagement.

MADENOISELLE FOLLETTIE, one of the quartette of French dancers at Koste and Bial's, disappeared on Saturday and was said to have sailed for home. In a letter written to Manager Cline, she complained of ill treatment at the hands of her sister dancers. Her place was taken by Irene Rice.

John Rettig hums and May Rettig describes the most picturesque street in the oriental world in our holiday edition.

ROSE COGHILAN has presented to Beatrice Moreland, of her company, a prize pug dog named Captain "Julian Beaudelaire." To her adopted daughter Miss Coghill has given another pug, named "Baron Stein." Still another pug she has named "Henry Beaudelaire" and has given it to her mother.

ALBERT BRUNING has bought out Randall and Dickson's interest in the Clemenceau Case company.

The Central Labor Federation denounced Mr. Gerry in unmeasured terms at its meeting last Sunday. The Federation objects to Mr. Gerry's agents descending upon the homes of respectable workingmen and carrying off their children to public institutions. Gradually Mr. Gerry is arraying against himself all classes of this community. How long will he be permitted to defy the sentiment of the people of New York?

THE MIRROR has received from the Chicago Bank Note Company a full-length banner lithographic portrait of Lillian Russell on silk. The picture is made from Sarny's portrait of that popular singer. It is probably as handsome a specimen of the theatrical show work as has yet been produced, and it illustrates a new application of the art of lithography.

LAST week the papers published long articles concerning Byron Douglass' domestic troubles. In many of these articles Mr. Douglass was quoted at length, but the truth is that in every case Mr. Douglass declined to have anything to say to reporters, and consequently the alleged interviews were fictitious. Mr. Douglass believes that the court is the proper place to try his case, and when the time comes he will tell his story there. For the present he has the good taste to keep out of print. Mr. Douglass left for Buffalo on Saturday, where he originated the principal male part in *Deception*, produced last night by the Baroness Blanc.

The Christmas MIRROR will be a large publication. It will contain nearly one hundred pages. Out Thursday. Fifty cents.

The manager of the Windsor Theatre, this city, F. B. Murtha, after witnessing a performance of *Wife for Wife* at the Novelty Theatre, Brooklyn, recently booked the play for his house.

DURING its engagement at the Columbia Theatre, Boston, beginning on Dec. 19, A. M. Palmer's company will produce *Lady Windermere's Fan*. Julia Arthur will play *Lady Windermere*.

A LATE engagement for John Stetson's production of *The Crust of Society*, at the Globe, in Boston, is Edgar L. Davenport.

In the course of say the last three years we have accumulated a lot of quite distinguished London overcoats, that we really never expected to sell in the ordinary overcoat circles. We brought them over mostly as originalities in London tailoring. Mostly one; some, a couple of a style. Large plaids, some of them, or some equally startling innovation on blue, black, gray overcoat notions. Nobody would have the nerve to wear some of them along the street but an actor.

If we could reach you actors, we believe you would.

Next time you have an engagement in Philadelphia come in, and look at them anyhow.

S. M. WANAMAKER & CO.,
The Finest Clothing House in America,
818, 820 and 822 Chestnut Street, Philadelphia.

NOTICE!

To All Owners, Lessees and Managers of Opera Houses in the United States of America and Canada:

LAST WARNING!

I AM THE SOLE OWNER OF THE FOLLOWING DULY COPYRIGHTED PLAYS:

**OUR IRISH VISITORS,
OUR IRISH NEIGHBORS,
THE IRISH NEIGHBORS,
OUR IRISH FRIENDS,
THE VISITORS.**

Any company producing any of the above plays without my written authority, or any manager permitting the same to be presented in their Opera Houses or Theatres, will be prosecuted to the full extent of the law.

The successful musical comedy known as *OUR IRISH VISITORS* has been leased to Messrs. W. J. BENEDICT and JOSEPH M. KEVER who alone have the right to produce the same during the theatrical season of 1904 and 1905.

THOS. E. MURRAY.

Formerly of Murray and Murphy.
JOHN H. COUGAN, Attorney, 404 Main St., Buffalo, N. Y.

WANTED

AT
DAYTON, OHIO,

a first-class attraction for

CHRISTMAS,

MATINEE AND EVENING.

The best one-night stand in America for a first-class attraction. Write or wire immediately.

HARRY E. FEICHT.

Res. Mgr. Grand Opera House, Dayton, Ohio.

ACADEMY OF MUSIC, HAVERHILL, MASS.
WANTED—A strong attraction for Christmas, Dec. 20. Sharing or certainty.

J. F. WEST, Manager.

After a night with the boys
Use for a clear head—Bromo-Seltzer.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, 80c; Half-page, \$1.00; One page, \$1.50.
Professional cards, \$5 per line for three months.
Two-line ("display") professional cards, \$5 per three months; for six months, \$8; for one year, \$12.
Managers' Directory cards, \$1 per line for three months.
Reading notices marked "N." 50 cents per line.
Advertisements received until 10:30 P. M. Monday.
Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

One year, \$5; six months, \$3; three months, \$1.75. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Lew's Exchange, 57 Abchurch Lane, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosque and at Brabant's, 27 Avenue de l'Opera. Advertisements and subscription orders sent to the Paris office of The Mirror, 45 Rue de Rennes. The Trade supplied by all News Companies.
Remittances should be made by check, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscripts. Material at the New York Post Office as Second Class Matter.

NEW YORK. - DECEMBER 10, 1892

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—COUNTRY CLUB, 9 P. M.
CANTO—THE FENCING MASTER, 8:15 P. M.
GRAND OPERA HOUSE—A FAIR REBEL, 8:15 P. M.
HARRISMAN'S—MULLEIGAN GUARD BELL, 8 P. M.
H. R. JACOBI—JERRY, 8:15 P. M.
HERRMANN'S—LITTLE TIPPETT, 8:15 P. M.
IMPERIAL MUSIC HALL—VAUDEVILLE, 2 P. M. and 8 P. M.
KOSTER AND BIAL'S—VARIETY AND OPERETTA.
LYCEUM—AMERICAN ABROAD, 8:15 P. M.
WHELO'S—ALVIN JOHNSON, 8 P. M.
PALMER'S—ARISTOCRACY, 8:15 P. M.
PEOPLE'S—THE DANGER SIGNAL, 8 P. M.
PROCTOR'S—THE COUNTY FAIR, 8:15 P. M.
STAR—JUDAH AND JOHN NORTON'S DOUBLE, 8:15 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.
UNION SQUARE—THE LILIPUTIANS, 8 P. M.
BROOKLYN.
ARTHUR—HALLS AND HALL.
HOBOKEN AVENUE—POWER OF GOLD.
COLUMBIA—THE OLD HOBOKEN.
GRAND OPERA HOUSE—MIST BRIDGE'S FAIR.
LEE AVENUE ACADEMY—A RAILROAD TRICK.
PARK—MR. BERNARD DEER.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above all and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—Atlanta Journal.

CHICAGO, Nov. 20, 1892.

To the Editor of The Dramatic Mirror:
Sir.—"The gentlemen in journalism," the editor says, and I am sure, have come to be axioms in the conduct of The Mirror.

To the testimony of the Atlanta Journal, that "the business department of The Mirror is conducted on business principles, and the editorial department on editorial principles," permit me to give my hearty endorsement, and to add that neither has ever had occasion to make apology for the other.

Long may your paper continue to be, as it now is, a distinctly unique addition to American journalism. Long may it continue to justify its name, by reflecting the best things in the dramatic world. And long may it continue to be the "organ of the American theatrical profession," the staunch friend of high endeavor, the relentless foe of vice, in things theatrical.

ORTHOS.

HATS OFF!

THE subject of sight-obstructing hats at the theatre has passed through all phases of comment and discussion, while the hats themselves have been influential in a range of matters that runs from an illustrated jest in the comic paper to the driving of man to drink.

In this city, as elsewhere, the hats have had continuous and aggressive possession, which seems to be nine points of fashion as well as that number in law. Rumors have come of an occasional woman who in the theatre has removed her headgear. Such conduct—regarded as exemplary, no doubt, by men in her vicinity—has but brought pitying glances from her sisters in the playhouse who have regarded her as eccentric, if not lunatic. There is no record that the occasional solitary woman has ever repeated her offense; for no matter what the students of human nature may tell us of the desire of the fair sex to please the sterner sex, the fact remains that with very few exceptions women will not innovate at the risk of being the subjects of the whispers and the objects of the pitying stares of their kind.

In this connection, all honor to the mana-

gers of the Tremont Theatre, Boston—Messrs. ARREY and SCHOFIELD. They have caused to be printed in their programmes in attractive type a request that all readers thereof shall assist by example in reforming the reprehensible habit of hat wearing in the theatre. And they assure their patrons that their theatre is so heated and ventilated that no harm to health can result from baring the head during performances therein.

We recommend the ingenuity and the public spirit of this firm, and are ready to asseverate that their theatre is all that they claim for it. Further than this, we are inclined to believe that the women who shall remove their hats hereafter in the Tremont Theatre—or in any other theatre—will ever after enjoy much better health than they did before, to say nothing of the additions to their several beauties that will thereby accrue, and the apparent subtractions from their actual ages that will result.

Selah!

PERSONAL.

MISSEL.—The ingénue of Robert Mantell's company this season is Coral Missel. This is the first season she has played an important part. Last season she was one of the young people on Augustin Daly's salary list, and she appeared occasionally on the stage of Daly's Theatre. Miss Missel's performance of Marguerite in The Face in the Moonlight is at times crude, but it indicates aptitude, intelligence, and sympathy, and much may be expected from her. She has a lovely face, and her photographs should sell as well in this country as Dorothy Dene's have in England.

SANGER.—Manager Frank W. Sanger spoke in whispers last week. He had temporarily lost his voice from a cold. But he was still able to convey the intelligence that his main attraction on the road—My Official Wife, in which Minnie Seligman-Cutting is starring—was doing an excellent business. It will not be seen in New York until March.

KNIGHT.—Mrs. George S. Knight was stricken with insomnia while rehearsing for Our Goblins, and was not able to appear at the opening of that piece. She expects to join that company at Newport, R. I., on Monday next.

HARRIS.—Sir Augustus Harris has cabled to Manager T. Henry French that he will come here to superintend the production of The Prodigal Father, of which he is the author, and in which he is jointly interested with Mr. French.

ROSSI.—The book of Ernest Rossi on European actors and actresses contains critical sketches of Henry Irving, Sara Bernhardt, and Barry Sullivan.

DIETZ.—Frank Dietz has been released from his engagement with Proctor and Turner in order to join Rose Coghlan as acting manager. Mr. Dietz formerly managed Rosina Vokes; he immediately relinquishes management of The English Rose; and his engagement by the popular actress named makes a trinity of experience with "roses." He is a capable and an experienced man.

OLIVER.—Olive Oliver, whose picturesque performance of the role of the fallen woman in Ye Earle Trouble, was commented upon by The Mirror, is appearing now as Lady Brandon in The Power of Gold, and her delineation of the character is lurid and startling.

MORRIS.—Mrs. William Morris (Etta Hawkins) will rejoin the Charles Frohman stock company when it enters the new Empire Theatre. Master Lloyd Guthrie Morris is now almost two months old.

THOMAS.—Hilda Thomas, of Frank Daniels' company, after treatment in Chicago for a throat trouble, has recovered the use of her singing voice.

BLACK.—Violet Black (Mrs. Frank Lander), wife of the popular young juvenile man, reappeared upon the New York stage as Clara Newton in Little Tippet on Saturday night, after an absence of two years. She was last before seen in A Parisian Romance in conjunction with her husband, at the Madison Square Theatre, in Richard Mansfield's company. Mrs. Lander is considered a beauty of the brunette type, and is a gifted actress. She wears some handsome gowns, notably one from Felix Paris.

HARRISON.—Maud Harrison informs The Mirror that she will not appear in connection with the performances of the Theatre of Arts and Letters, in spite of announcements to the contrary. Miss Harrison was offered a part in the first production, but she did not consider it to possess sufficient opportunity for artistic work. Miss Harrison remains disengaged, although she has had offers from several leading managers. It is likely that she will again appear in this city at one of the stock theatres in February.

HILL.—By an absurd mistake Barton Hill,

of Marie Wainwright's company, was arrested last week on a charge of stealing an umbrella! Mr. Hill took up the wrong umbrella in a Harlem café. He was pursued by the owner and arrested. Mr. Hill was taken to the Essex Market Police Court, but he succeeded in convincing the obtuse complainant that he was innocent of felonious designs, and the charge was dropped. Mr. Hill's friends, who know his poetic and absent-minded disposition, are laughing heartily over his misadventure.

POWER.—Tyrone Power has completed a society drama in four acts. He calls it The Texan. It is probable that it will be acted during the next Summer season. He has also written a romantic play called The Sins of the Fathers. It has a prologue and three acts.

GRACE ATWELL.

Grace Atwell, a charming likeness of whom appears on the first page of The Mirror this week, is a young Boston girl that has attracted much attention during the short time she has been on the stage. She began her career as a member of the Boston Museum stock company, and during her engagement there she played seventeen parts satisfactorily invariably, but with marked success in the case of her performance of Violet Melrose in Our Boys, May Fielding in The Cricket on the Hearth, Maria in The School for Scandal, and Dick Tipton in Little Lord Fauntleroy. Last season, under the management of Charles Frohman, she played leading business in Shenandoah. Miss Atwell has the reputation of learning a part quickly, and she has played such difficult roles as Gertrude Ellingham and Jennie Buckthorne at a few hours' notice and without rehearsal. This season Miss Atwell has been with George W. Lederer's stock company. She has appeared as Hilda and as Grace Thornton in Nothing but Money, as Mrs. Sparkins in Divorce Day, and as Linda in The Passing Regiment. She has much vivacity and poquancy of manner. In addition to her fondness for the stage she has an excellent musical education.

THE KANSAS CITY DOLL SHOW.

The doll show in Kansas City for the benefit of the Children's Hospital in that city, noted in The Mirror last week, promises to be as successful as its novelty is marked. The following actresses have sent dolls representing their characters, in addition to those published last week: Viola Allen, Cicely Home-spun; Amy Ames, Kitty Malone; Sidney Armstrong, Agnes Rodney; Lottie Alter, Savilla; Kittie Blanchard, Henrietta; Marie Burroughs, Vashti; Agnes Burroughs, Mercedes; Elvia Crox, Diana; Isabelle Coe, Niobe; Henrietta Crossman, Gioliana; Laura Dainty, Sincerity Weeks; Jennie Dunbar, Polly Messeter; Grace Alma Earle, Bessie; Eunice Goodrich, Polly; Olive Grove, Dora Wayne; Alice Hosmer, Abigail Peck; Marie Heath, Little Dot; Helen Lester, Marie; Minnie Landes, Priscilla; Annie Meyers, Farina; Annie Piskey, Bessie Rhythe; Emma Pollock, Maggie Murphy; Mollie Spooner, Chonchon; Edna May Spooner, Marie; Cecile Spooner, Cecile; Georgia Stoddard, Editha; Emma V. Sheridan, Mrs. St. Aubyn; Annie Ward Tiffany, Lady Blarney; Odette Tyler, Lucy Taylor; Flora Walsh, Bossy; Jeannie Winston, Piquillo; Jennie Dunbar, Polly Messeter; and the following have contributed dolls unnamed: Nellie Atherton, Emma Mabella Baker, Mrs. Neil Burgess, May Bretonne, Helen Bertram, Madeline Bouton, Louise Leslie Carter, Bessie Cleveland, Mrs. John Drew, Sr., Elaine Eilson, Katie Emmett, Mrs. G. H. Gilbert, Genevra Gibson, Katherine Grey, Kathryn Kidder, Lotta, Margaret Mather, Olive May, Jessie Olliviere, Lottie Blair Parker, Virginia Ross, Marie Stone, Kate Pattison, Mrs. Thomas Whiffen, and Lotta Lynne.

A DISAPPOINTED THROG.

A benefit was given at the People's Theatre on Thursday afternoon for the widow of Detective Carey, who was killed by a crook named Wheeler some weeks ago. Three thousand members of the Police Department were engaged in working up the testimonial, and thousands of tickets were sold. The capacity of the theatre is about 3,000, and some 6,000 gathered to get into the house. When the doors were opened the crowd strove desperately for seats. No places had been reserved, and in five minutes there was no standing room. The aisles were blocked, and Manager Sheldon, who estimated that there were 3,200 in the house, ordered the lobbies cleared and the doors closed. A score of policemen carried out this order to the anger of those who were standing within as well as those who were crowded outside. The unfortunate holders of seats who could not see the show were bitter in their comments upon the management, which was exclusively in the hands of the police. The audience was highly pleased with the entertainment, which was furnished by Billy Carter, M. Guibal, Mlle. Greville, the Imperial Troupe of Japanese acrobats, the Electric Trio, Layman, the De Philippi Family, Midge Neville, Frankie St. John, the Donizetti Brothers, Ned Doyle, Bertha Waring, the Whitney Brothers, Stuart, the Barrett Brothers, J. K. Oakley, W. H. White, Eddie Giguere, Gracey and Reynolds, and Quinn and Forbes. A large sum was realized.

THOSE MORAL BOSTON ALDERMEN

The Boston Board of Aldermen, who have not invariably distinguished themselves for unselfishness and public spirit, have promulgated an order that all placards, pictures and advertisements of theatrical performances shall be submitted to a licensing committee of the board before they will be permitted to

be posted within the limits of that city. The order is said to be aimed at objectionable posters of burlesque and other companies.

THEATRE OF ARTS AND LETTERS.

A circular announcing later details of the plans of the Theatre of Arts and Letters has been issued. The season of 1892-3 will consist of five Thursday evening performances, as follows: Dec. 15, Twenty-third Street Theatre; Jan. 26, Fifth Avenue Theatre; Feb. 16, Fifth Avenue Theatre; March 23, Twenty-third Street Theatre; April 27, Twenty-third Street Theatre.

The name of no writer of a play used will be announced until the final fall of the curtain. Plays from the following authors are in hand or in preparation: Arlo Bates, Richard Harding Davis, Henry C. De Mille, George Cary Eggleston, Clyde Fitch, Mrs. Burton Harrison, William Dean Howells, Dolores Marbourg, F. R. Stockton, F. J. Stimson, Augustus Thomas, Barrett Wendell, Kate Douglas Wiggin, and others.

Among the actors who will take part in the first performance are Eben Plympton, Nelson Wheatcroft, John E. Kellard, Mary Shaw, Dorothy Dene.

Any one desiring to become a member of the organization may do so by applying to any one of the Advisory Committee, or to any one already a member. A member may be present at any performance upon paying the price of subscription, \$25, which entitles a member to one seat for each of the five performances. No seats will be reserved except by coupon checks handed by ushers to members as they enter the theatre.

The Advisory Committee consists of Franklin H. Sargent, chairman, Thomas Bailey Aldrich, Mrs. Robert Abbe, Edwin Booth, J. Carroll Beckwith, David Belasco, Arlo Bates, John Kendrick Bangs, J. Appleton Brown, Edwin Howland Blashfield, Alfred Q. Collins, Geo. W. Cable, J. Wells Champney, Wm. M. Chase, John Armstrong Chanler, Mrs. Van Rensselaer Cruger, Augustin Daly, Henry C. De Mille, Richard Harding Davis, Walter Damrosch, Mrs. Mary Mapes Dodge, Reginald De Koven, George Cary Eggleston, Joseph Evans, Daniel Frohman, Charles Frohman, Clyde Fitch, Richard Watson Gilder, Mrs. Daniel Payne Griswold, Laurence Hutton, Bronson Howard, William Dean Howells, J. Henry Harper, Mrs. Burton Harrison, Joseph Jefferson, Mrs. Frederick R. Jones, Edgar Stillman Kelley, Mrs. Boudinot Keith, Mrs. Francis Kinnicut, John Lafarge, George Parsons Lathrop, Brander Matthews, Frank D. Millet, William Mason, Hamilton Wright Mabie, Frederick Macmonies, Miss Marguerite Merrington, A. M. Palmer, J. B. Pond, Mrs. Geo. F. Postlethwaite, T. Russell Sullivan, Edmund Clarence Stedman, Charles Scribner, Frank R. Stockton, F. J. Stimson, Augustus St. Gaudens, Mrs. Arthur Murray Sherwood, Preble Tucker, C. V. Turner, Augustus Thomas, P. T. Turner, Mrs. John King Van Rensselaer, Mrs. Schuyler Van Rensselaer, Stanford White, George E. Woodbury, Barrett Wendell, Henry O. Walker, Mrs. Kate Douglas Wiggin.

Mr. McDowell denies emphatically the intimations made in certain quarters that the theatre is a money-making institution. He says that it is organized under what is known as "the club act," and that fact demonstrates clearly that the organization is simply established with an artistic purpose.

BESSIE BONEHILL TO STAR.

Bessie Bonehill, who is terminating another most successful engagement at Tony Pastor's, will sail for England on Wednesday of next week to fulfill important contracts in London. She will return to this country in July to prepare for an extensive starring tour in a farcical comedy, appropriately entitled Playmates. Miss Bonehill will be surrounded by a splendid company, headed by her clever husband, Mr. Sealey, who will be the principal comedian. The tour will embrace all the leading cities, and will be conducted in an enterprising manner. Miss Bonehill is decidedly the most gifted vaudeville performer that England has sent us; her success has been great and lasting, and as she has had wide experience on the legitimate stage of her own country, there is no doubt whatever as to her wisdom in making the new move. Miss Bonehill has secured J. J. Rosenthal as manager—which means that her enterprise will have at its business end the services of a hustler of the first water.

LETTERS TO THE EDITOR.

MRS. NUFFLEN EXPLAINS.

NEW YORK, Nov. 29, 1892.

To the Editor of The Dramatic Mirror:
Sir.—I should like to correct the statement in your last paper that my daughter, Pauline Willard, had left her company, The Westerner, at a day's notice. She has not, and is with it now. With the consent and approval of Manager Alfred M. De Lisser, after the Hoboken date, she remained at my bedside, I having been very ill for weeks. Manager De Lisser was successful in getting Miss Fanny McPayte to play the part till my daughter could resume it, which she did on Thanksgiving Day for the matinee at Pittson, Pa., after my doctor had assured her she could leave me in safety.

I would like to add that Mr. Barrett, who was playing Mark Ferris, left the company without any notice their last night in Hoboken, but Manager A. M. De Lisser was not to be disturbed by this, for he went on and played the part himself the next night perfect, made a decided hit amidst big applause, and got a scene call.

Yours very sincerely,

MRS. HATTIE F. NUFFLEN.

IT IS GENUINE.

PHILADELPHIA, Dec. 3, 1892.

To the Editor of The Dramatic Mirror:
Sir.—In reply to your question "Is it bona fide?" I beg to state that it certainly is. I have a doctor's affidavit to the effect that the drum of my ear is broken, and I intend to sue for damages. I am still playing Hassan because I have not received any notice to leave—nor have I given any, as it would be, on my part, shutting the stable door after the pony was stolen. I fill my ear with cotton wool saturated with something or other the doctor gave me, and trust to luck and "protection." I send this merely to corroborate your information, as I would not like a paper I esteem as highly as I do The Mirror to believe me guilty of obtaining cheap advertising under false pretences.

Yours very truly,

IVAN PEROVET.

THE USHER.



Wales F. Severance, who is associated with ex-Assemblyman Stein on the appeal in the Sanders case, informs me that the decision of the General Term is expected this week.

This is the case that was brought to test the validity of the Stein amendment to the law respecting children on the stage.

The legislature last Spring passed a law permitting the Mayor to license children to appear in theatrical exhibitions.

On a technicality Mr. Gerry opposed the granting of licenses to children to sing or to dance, holding that the legislature had excepted that species of performance and that the Mayor in such cases had no discretionary power.

Mayor Grant, in order to get the new law interpreted by the courts, declined to issue licenses for singing or dancing. A motion was made in the Supreme Court for a writ of mandamus to compel the Mayor to give a license to Zelda Sanders. Judge Beach construed the term "theatrical exhibition" to exclude singing and dancing, and he denied the motion, in the face of the plain intention expressed by the legislature.

An appeal was taken from Judge Beach's decision to the General Term. If that tribunal affirms Judge Beach's decision, the case will be carried up to the Court of Appeals by Zelda Sanders' lawyers. If it is reversed Mr. Gerry will probably appeal.

That is the present status of the whole matter. The attempt of opponents of the Stein law to question its efficacy is premature.

The appellate courts are maintained for the purposes of construing and interpreting laws, and of reviewing the decisions of the lower courts. If it were unusual for persons in interest to fight the application of the laws, and for judges to err in their decisions, the appellate courts would not exist.

Another thing. The Stein amendment was not the result of a "compromise" with Mr. Gerry. If it were, how comes it that Mr. Gerry bitterly opposes its operation now?

I happen to know that the only overtures that were made in the campaign preliminary to the passage of the Stein bill were instituted by Mr. Gerry himself. Presuming that Mr. Gerry's opposition might be removed by honorable means, an honest effort was made to reach an amicable understanding with him, whereby the children would be permitted to do all that humane persons could conscientiously demand as their right.

Chiefly on account of the meddling of the very persons that now cast reflections upon the Stein amendment these negotiations were broken off just at the moment when they were beginning to assume satisfactory shape.

Until the higher courts have rendered their decision as to the force and meaning of the Stein amendment, criticism of it is neither pertinent nor sensible.

The Stein amendment, it is worth noting, is the only remedial enactment in the profession's interest that has ever been secured from the New York legislature.

The women active in the noble work of establishing what is tentatively called the Women's Auxiliary, meet again to-day. The sensational report in an evening paper last Friday to the effect that there is a division among the promoters is false. The account, from beginning to end, was a groundless fabrication. It is possible that the women may have a secret enemy in their camp who is bent on making mischief by furnishing spiteful stuff to reporters; but little harm can result from that.

The Christmas MIRROR will be on all the news-stands in this city on Thursday, unless some altogether unforeseen accident interferes to delay the work of completion at the eleventh hour.

The orders for this number, I am informed by the representative of the American News Company, are unprecedentedly large. There is every probability, therefore, that the entire edition will be disposed of in a very few days.

The Christmas MIRROR will be a bulky publication. It aggregates ninety-two pages.

The varied literary and pictorial contents will speak for themselves.

The advertisements, in space occupied, will reveal a gain of forty per cent. over last year's showing. The advertising columns were closed one week ago last Saturday, according to notice. Nevertheless, tardy advertisers have since then sent in orders aggregating five pages. The result is that those late-comers miss the opportunity to derive the advantages of representation in the biggest and the best Christmas Number The MIRROR has launched.

ACTORS' CONVENTION PROPOSED.

Several prominent actors—including Wilson Barrett, James O'Neill, Frederick Warde, and Louis James—met at a dinner in Pittsburgh, the other day, and formed a plan for annual conventions of the profession to discuss matters of mutual interest, and to take concerted action upon questions that may arise at such meetings.

The purpose is an admirable one, and should invoke the cooperation of every American actor. Men of other professions meet in this way for mutual good, and there is no reason why there should not be an annual convention of actors as well as conventions of lawyers, physicians, educators, and the rest.

In other fields of work, associations of this kind are of incalculable value. Plans for general benefit are born and made effective, the strong aid the weak, and new dignity is given to the calling. If the player's art and the player's dignity have halted in the march, it has been largely due to a lack of artistic fellowship, and the absence of just such association as that which has given other professions the power to impress themselves strongly as bodies upon contemporary life.

Hail the first convention of actors, and foster all future effort in this line!

PATRIOTIC LOUIS ALDRICH.

The Boston Journal on Thanksgiving Day interviewed several actors whose engagements kept them in that city. Louis Aldrich was one of them. He was asked if he liked Thanksgiving Day, and responded:

"Of course I like it, but not as most people enjoy it. I like it because it is American. I like everything that is American. For my dear boy, this is the best country on God's footstool. Everybody knows that I am a crank on this subject, but I glory in it. I like America, American plays, and American players. There are lots of people who prefer to spend their money to see English players and send their dollars across the water, but American talent is good enough for me."

Mr. Aldrich also said he liked Thanksgiving Day audiences, because they were composed of the most part of people who do not often get to the theatre, and therefore were enthusiastic. And he liked the play in which he is appearing—Surrender. When asked as to the election result, he said that his ticket would have been Blaine and Lincoln, which he believed would have swept the country. He confessed, however, to having bet on Cleveland's success.

MINNIE CUMMINGS' PLAY.

Minnie L. Cummings says that it is probable that her new play will be produced in the Manhattan Opera House. Miss Cummings has not yet decided upon the title of the play. It treats upon the era of the Macabees, and its main incidents are based upon the ancient records of that time. Glimpses of modern history are given through visions in a dream of one of the characters. The play will be spectacular and emotional, an oriental ballet will be introduced, and scenes of vocal music and comedy are promised. Miss Cummings says splendid scenery and costumes will be prepared. She emphasizes the fact that the play will not be sectarian or religious in tone, and says that it is simply of Jewish history of the most glorious days of that people. The characters include two leading women, one who excels in beauty, purity and heroism—a Jewess—and the other a wicked Greek adventuress who makes all the trouble in the story.

CYRIL TYLER LICENSED.

The boy tenor, Cyril Tyler, twelve years of age, has, on the application of his counsel, Wales F. Severance, of the Equitable Building, been granted a license by Mayor Grant, to sing in four concerts in Chickering Hall next week. Mr. Gerry put in an objection in this case, claiming that even singing when in concert was prohibited, and also that the Mayor had no power in the premises; but the Mayor, after talking with young Tyler and listening to the argument of lawyer Severance, became convinced that the Legislature never intended any such prohibition, and that the boy could not be harmed, and promptly gave his permission for the performances.

THE TRIAL OF M. B. CURTIS.

The second trial of M. B. Curtis is exciting much attention in San Francisco. A new witness for the prosecution was called on Nov. 29. His testimony fell flat, as he could not identify the defendant as the man who shot Policeman Grant. The attorneys for Curtis have discovered a new witness for their client, in George W. Rumbold, who is at present in New York but will go to San Francisco if wanted. He says he was a witness to the shooting, and that his evidence will positively secure the acquittal of the prisoner. It has been decided to hold him as the basis for a new trial should Curtis be convicted.

Grant Parish can be engaged for general press, and advance, after Dec. 15. Address care Mirror.

GOSSIP OF THE TOWN.



ABOVE is the picture of pretty Mollie Fuller, who is one of the chief attractions in Hallen and Hart's new and popular farce-comedy, The Idea. Miss Fuller is charming in manner and graceful in movement. In private life she is Mrs. Fred. Hallen.

Marshall P. Wilder tells how he "did" Joseph Jefferson in our Christmas Number.

The newspapers are receiving The Runaway Wife, in which Louise Aydelle is starring, with unusual favor.

The Pete Peterson company comprises Kirk Armstrong, Albert Denier, W. P. Smythe, C. Lewis, Professor Atherton, C. Miller, Josie Nelson, Agnes Earle, Lillie Smythe, Gillie Olson, and Frankie Peterson. H. Ringling is manager, and B. M. Drake business manager.

It has been erroneously announced that Ethie Darling had joined the MacCollin Opera company. Miss Darling joined My Colleen on Nov. 15.

An insight into the peculiar qualities of the modern Dutch school of fiction will be given to Christmas MIRROR readers in "Teun the Hunter," a graphic story Englished by Adele Godoy, our Holland correspondent, and formerly a member of the King's company of players in Amsterdam.

While Henshaw and Ted Broeck were in New Orleans recently, they appeared in two costumes that cost \$550, made by Madame Sophie. Miss Ten Broeck, during this engagement, presented three hundred drivers of New Orleans with copies of the humanitarian book entitled "Black Beauty."

Dora Davidson and Ramie Austen, in Dangers of a Great City, are playing to large business. Mr. Davidson says that repeated requests have been made this season for return engagements, but that they have been declined as contrary to his policy. In all such cases, however, he has booked for next season at increased percentages.

MANAGER W. S. REEVES, of Hands Across the Sea, treated the stage hands of the Grand Opera House, New Bedford, Mass., on Thanksgiving Day to a dinner. Covers were laid for eighteen, and the table was set on the stage of the theatre. It was a happy party.

A dainty sketch is "Three in a Library," by Minnie Dupree, which will be found in our Christmas Number.

THE CLOTHOPPER, a Hoosier romance, called "a home picture framed in fun," is a new four-act sensational comedy-drama written by Sam M. Young and managed by its author and Edward Kaufman. This play is said to have won large audiences wherever it has been done. It has not been out long, and is now in the West, where it is securing good bookings.

The complete roster of The Runaway Wife company, with Louise Aydelle in the leading role, under the management of Riel and Campbell, is: Edward P. Sullivan, Eric Braddon, T. C. Howard, Edward Knott, W. H. Dupont, Neil Lewis, Al. Riel, Bebe Riel, Besse Leslie, with Gouverneur P. Campbell as general manager and Al. Riel as stage manager. H. H. Gunning is advance agent. This attraction has just finished successful engagements at Philadelphia and Baltimore, and is booked in New England until March.

Those delightful and successful miniature players, Franz Ebert and Selma Goerner, are the smallest but by no means the least contributors to the Christmas MIRROR. Mr. Ebert gives his views on "Popularity," and Miss Goerner narrates the interesting story of "My Stage Life."

To protect foreign rights to the play, My Official Wife, the dramatization of Colonel Savage's novel by A. C. Gunter, in which Minnie Seligman-Cutting and her husband are appearing under Frank W. Sanger's management, was "run through" at the Lyric Theatre, London, the other day.

DRAMATIC EDITOR FVIES, of the NEW, chronicles a guess that the first play to be produced by the Theatre of Arts and Letters will be the work of W. D. Howells.

MARGARET LIBREY treated the members of the U and I company to a Thanksgiving dinner at Charlottesville, Va., while Manager Leterman, of the Levy Opera House in that city, complimented them by driving them about the place. Among other institutions, they visited the University.

CORBETT'S THEATRE will be one of the amusement places at Chicago during the World's Fair. Several rich Chicagoans are backing the enterprise. W. A. Brady will be the manager. Three performances will be given daily by James J. Corbett and his company, an opera company and a variety troupe. The theatre will be situated at Fifty-sixth Street and East Side Avenue.

An immense bill has been arranged by the Boston Elks for their benefit at the Boston Theatre on Dec. 5. The performance will begin at ten in the forenoon to enable volunteers from this city to get home in time for the night performance.

Maud Harrison writes "Something About Sensibility" in our Christmas Number.

NITA SYKES, who went out some time ago with Charles Matthews to take a modest part in By Proxy, has been advanced to the leading position in that piece, and is very favorably spoken of by the newspapers.

MARK SULLIVAN, of the Fanny Rice company, has been engaged to succeed Charles Reed in Hoss and Hoss.

FRANCES DRAKE, who is playing the leading parts in The Wife and The Charity Ball in Daniel Frohman's company in the West, is praised earnestly by the newspapers in Minneapolis, St. Paul and other places. Miss Drake is negotiating with Mr. Frohman for the American and West Indian rights to The Wife with a design to star in that play next season.

An ingenious melodramatic tale, "The Woman in Black," is Willard Newell's contribution to the pages of the Christmas MIRROR.

THE CONTINENTALS, described as a comic opera, the libretto by Emil Schwab and the score by George H. Hayes, was produced at the Park Theatre, Boston, by local talent on Thursday last. The Boston Herald, while complimenting Mr. Hayes on the music and some of the actors on their work, says in effect that the piece is a failure. The action passes in Concord, Cambridge and Boston at the opening of the Revolutionary war, but the story is said to lack dramatic opportunities and definite characterization.

SUSAN NASON, of Gus Hill's Vaudeville Stars, was married to Charles W. Van Tassel by Justice Martinez after the matinee performance in Jersey City last Saturday.

Ralph Edmunds has a stirring and dramatic Parisian story, "During an Entrance," in the Christmas MIRROR.

AGNES BURROUGHS, who formerly played with Madame Janauschek, has been offered the position of leading juvenile in that actress' company. Miss Burroughs has not yet decided whether she will take this position.

A BENEFIT matinee was given at the Hollis Street Theatre, Boston, on Thursday last by E. H. Sothorn and company, in aid of the Vincent Memorial Hospital. Mr. Sothorn recited a monologue, written by himself, entitled I Love, Thou Lovest, He Loves. Lawrence Clark sang, accompanied by Kate Pattison-Selton. Rowland Buckstone recited "The Life Boat." C. P. Flockton performed on the zither. Charles Harbury recited "The Glove." The second act of Captain Lettarblair was played, and Mr. Sothorn and Miss Harned appeared in Drifted Apart.

David Belasco's sketch in the Christmas MIRROR is entitled "His Collaborator."

DYEING AND CLEANSING.—Special rates to the profession. Orders by express promptly attended to. Lord's Dyeing and Cleansing Co. Principal office, 25 E. 15th St., bet. 5th Ave. and Broadway. Est. 1890.

MANTLES & JACKETS
INC.
SEAL-PERSIAN
MINK-SABLE
AND
OTHER FURS
of unusual
Excellence in
STYLE and FIT
AND AT
MODERATE PRICES.
C. G. GUNTHER'S SONS
184 FIFTH AVENUE
NEW YORK

SPECIAL NOTICE.

The 750 out-of-town correspondents of this paper are hereby instructed to ask no press courtesies from Hoyt and Thomas, the firm of variety-farce managers, or from any person or persons representing them in any capacity whatsoever. These men and their various subordinates have adopted a deliberate and concerted plan to offer insults to The Mirror's representatives throughout the country, without just cause or provocation. This notice is given in order that our correspondents may avoid temptation to break the public peace. That the employees of Hoyt and Thomas, acting under orders, have thus far this season escaped severe and frequent physical chastisement is due rather to the admirable character of our representatives than to any doubt as to what persons of less temperate disposition would hold to be the just deserts of the employees in question.

THE IRISH STATESMAN.

A new play, The Irish Statesman, described on the programme as a thoroughly original and unconventional Irish romantic comic-drama, written by Fitzgerald Murphy, was produced for the first time on Thursday night at the New Opera House, in Jersey City, by Carroll Johnson.

The play is in five acts and seven scenes, and its hero is a young Irishman named Osmond O'Sullivan, who is so fortunate as to have an heiress to millions fall in love with him on sight, and to be railroaded into the best possible luck of every kind.

As the play was produced on Thursday it is plain as to dialogue, hampered as to incident, and strained as to sentiment. Furthermore, the second act and the second scene of the last act should be lifted bodily out. Revised and condensed the Irish Statesman should make a profitable medium for the display of the abilities of Carroll Johnson, the well-known delineator of Irish character. There are a number of bright, epigrammatic lines in Mr. Murphy's dialogue, his sense of cause and effect is not at all blunt, and several of his situations are theatrically effective.

Osmond O'Sullivan is a bonnie Irish youth, who mitigates every insult of the villain by revolutionizing its meaning. He begins as the schoolmaster in County Kerry, Ireland, and within ten years is appointed the first Minister Plenipotentiary to the supposedly new Republic of Ireland. St. Patrick's Day figures twice, but, as Mr. Murphy said in his speech before the curtain on Thursday, there are no shillabies.

On the first night the cast was extremely nervous. This nervousness led to several accidents that came near being fatal to something or somebody, but it is fair to presume that by this time the performance moves smoothly and consequently more rapidly.

Mr. Johnson was applauded frequently and loudly. He acted with much earnestness and zest. Emmet King was competent as Judge Goodhart. L. A. Wagenhals was sufficiently villainous as Richard Talbott. Colin Kemper played two parts carefully and precisely. Grace Atwell made a demure and dainty heroine. Clara Knott was a buxom Mary O'Sullivan, and Olive Martin, who played the part of a woman that nobody seemed to like, was impressive.

JOSHUA SIMPKINS.

Reno and Ford announce that in Joshua Simpkins they have a sensational rural comedy-drama that will take its place at the head of such productions. Charles Willard appears in the title part, and the play is produced with special scenery and novel mechanical effects. It has been playing to phenomenal business everywhere. Reno and Ford carry a band and orchestra of fifteen soloists, who appear as musicians only. They are now booking Joshua Simpkins for the season of 1892-3.

NORA MACHREE'S HIT.

Alfred Rheinstrom telegraphed The Mirror from Wheeling, W. Va., on Sunday: "Nora Machree is a decided success. The company is strong. Clara Coleman and Gus Reynolds received a flattering reception. Everybody delighted."

STRUCK BY AN ELEVATOR.

A despatch from Providence last night to The Mirror says that Harry Hawke, comedian of The English Rose company, was struck by a falling elevator at the Providence Opera House last night and seriously, but not fatally, injured.

CUES.

MAURELSE BOUTON, of Stuart Robson's company, is highly spoken of by the press for her Miss Nevill in She Stops to Conquer.

CHARLES LEONARD FLETCHER has resigned from The English Rose company, and announces his intention of remaining in New York this season.

NINI PATTE EN L'AIR has returned to France. Her pupils still remain one of the most striking features of the production of Babes in the Wood at the Boston Theatre.

This statement was recently published that the highest price paid for a box for the benefit to the Boston Lodge of Elks was from J. M. Hill. Jay Hunt writes to correct this. George E. Lothrop, a member of the lodge, and proprietor of Lothrop's Boston, Providence, Worcester, and Pawtucket circuit was the purchaser at \$125.

By a typographical error, it was printed in the Peoria correspondence of last week that the claim of F. E. Berquist, manager of the Auditorium at Galeburg, for \$200 damages against Gilmore's Band for cancellation of contract, had been settled for \$11.50. The amount was \$112.50.

THERE was a conflict of dates at Memphis, Tenn., on Nov. 28-30. Roland Reed and Henshaw and Ten Broeck were both booked for the Lyceum Theatre, and both appeared to fill the engagement. The matter was satisfactorily arranged. Mr. Reed filling the time and Henshaw and Ten Broeck proceeding to Little Rock.

The Lillian Russell company will open its engagement at the Garden Theatre on Dec. 20 in La Cigale. All the principals except Lillian Russell, Louis Harris, and Charlie Dungan will be new in their roles here. Hayden Coffin will sing Carl Streitenman's part. William T. Carleton will appear in place of Signor Taghiapietra, and Ada Dare will take the place of Suzanne Leonard. The Mountebanks will be produced at the close of the run of La Cigale.

E. B. CURRAN, manager of the Columbus Opera House, Columbus, Kans., says that the New York Humpty Dumpty company, Heathcote and Gordon's Dramatic company and Sid C. France have broken contracts with his house this season.

GERALD DONALDSON is in town, having returned with the For Money company, which has closed until Christmas, when it will play Philadelphia.

CHARLES WILLIARD, of Brooklyn, is playing the title-role in Joshua Simpkins. May Lovington, who was the dancing feature of Garden's Circus through South America, has returned to this country and is also with this play.

MATTERS OF FACT.

John D. Gilbert, the comedian, who was prominent in Sinbad, is at liberty. He may be addressed at 1175 Southport Avenue, Chicago, Ill.

On account of the closing of the Margaret Mather company her capable manager, Frank Carlos Griffith, is at liberty. He may be addressed at 130 Roxbury Street, Boston.

Manager H. E. Feicht, of the Grand Opera House, Dayton, Ohio, offers time to a first-class attraction for Christmas matinee and evening. Such an opening at this popular house is seldom offered.

There will be twenty full-page illustrations in the Christmas Mirror, besides scores of smaller pictures.

J. F. West, manager of the Academy of Music, Haverhill, Mass., offers a strong attraction Christmas, Dec. 20, on a certainty or sharing terms.

The audacity of Wanamaker, the Philadelphia clothier, as displayed in his advertisement in another column, will no doubt excite the wish of some of the audible dressers in the profession to inspect the overcoats he talks about.

Edward H. Sothorn and Benjamin Horning are prominent among the Christmas Mirror's large corps of illustrators.

The value of The Mirror as an advertising medium is shown by the fact that F. F. Proctor's Leland Opera House at Albany, N. Y., has been booked almost complete for the season of 1892-3. A few dates can yet be had by addressing F. F. Proctor, Proctor's Theatre, New York.

NEW YORK THEATRES.

GRAND OPERA HOUSE

Mr. T. H. FRENCH, Lessee and Manager
Reserved Seats, Orchestra Circle and Balcony, etc.

Wednesday and Saturday Matinees.

A FAIR REBEL

Next Week—Dr. Carver in The Scout.

PROCTOR'S THEATRE

West Twenty-third Street.

MR. NEIL BURGESS IN THE

COUNTY FAIR.

Evenings 8:15. Saturday Matinee at 2.

IMPERIAL MUSIC HALL

Broadway and 39th Street
GEORGE J. KRUS, Sole Lessee and Manager
JOHN M. McDONOUGH, Business Manager
Evenings, 8:15. Mats. Mon., Thurs., Sat., 10:15.

THE GREAT FOUGERE

James Thornton, Ida Howell, Fleurette, etc., etc.

TOM PASTOR'S THEATRE

Fourteenth Street, between 1d and 4th Aves.
Matinees, Tuesday and Friday.
Tom Pastor's Splendid Comedians, Bessie Howell, Katie Lawrence, F. W. Kelly, the Rolling Mill Man; Ward and Voke; Leonard and Leon's Donkey Actors; Seely and West; Sheridan and Forrest.

HERMANN'S

Broadway and 39th Street.

Bisson's Latest. All Laughs.

LITTLE TIPPETT.

HARRISON AND BELL'S COMEDIANS.
Evenings at 8:15. Mat. Wed. and Sat.

NEW YORK THEATRES.

PALMER'S THEATRE

Broadway and 10th Street.
A. M. PALMER, Sole Manager

Bronson Howard's Masterpiece.—Lizard.

ARISTOCRACY

BY BRONSON HOWARD.

A Representative American Play.

Evenings at 8:15. Saturday Matinee at 2.

UNION SQUARE THEATRE

GREENWALL AND PEARSON, Lessees and Managers

Farewell performance Saturday, Dec. 10.

THE LILIPUTIANS

IN CANDY.

Last Six Nights
Matinee Wednesday and Saturday
Next Week—Mrs. Potter

BROADWAY THEATRE

Broadway and 42nd Street.

Mr. T. H. FRENCH, Manager

Last Six Nights.

COUNTRY CIRCUS.

Evenings at 8. Matinee Saturday at 2.

Next Week—The Prodigal Father.

Sunday, Dec. 11—Col. Robert G. Ingersoll.

HILD'S

Reserved Seats, 10c. to 50c.

MR. ALLEN'S COMEDY, Sole Lessee and Manager

CHAS. L. DAVIS

as

ALVIN JOSLIN

Matinee Wednesday and Saturday

LYCEUM THEATRE

Fourth Avenue and 2nd Street.

DANIEL FROHMAN, Manager

A New Comedy by Sardou

AMERICANS ABROAD

At 10. Matinee Thursday and Saturday.

CASINO

Broadway and 39th Street

RUDOLPH ARONSON, Manager

THE FENCING MASTER.

with

MARIE TEMPEST

and the J. M. Hill Opera Comique Company.

Matinee Saturday at 2.

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Twenty-third Street.

Every Evening. Matinees, Monday, Wednesday and Saturday.

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Broadway and 14th Street.

THEODORE MOSS, Proprietor and Manager

MR. E. S. WILLARD.

Tuesday, Wednesday and Saturday Matinee.

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Thursday, Friday and Saturday Night.

JOHN NEEDHAM'S DOUBLE

Regular Matinee Saturday.

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A Decided Hit.

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By Mr. EDWARD HARRIGAN.

With all the original music by DAVE GRAHAM.

Wednesday—Matinee—Saturday.

M. R. JACOB'S THEATRE

Corner 1st Street and Third Avenue.

Matinees: Monday, Thursday and Saturday.

J. W. SUMMERS

JERRY THE TRAMP

Next Week—Pair of Kids

BROOKLYN THEATRES.

COLUMBIA THEATRE

Washington and Tillary Streets.

EDWIN KNOWLES & CO., Proprietors

DENMAN THOMPSON

in

THE OLD HOMESTEAD

Matinee Wednesday and Saturday.

Next Week—Marie Wainwright in School for Scandal.

BROOKLYN THEATRES.

GRAND OPERA HOUSE

Matinees Wednesday and Saturday.

GEO. W. MONROE

in

AUNT BRIDGET'S BABY

The Laughing Bubble of the Century.

Next Week—Shadows of a Great City

AMPHION THEATRE

Bedford Avenue, near Broadway

EDWIN KNOWLES, Sole Proprietor and Manager

Matinees Wednesday and Saturday.

THE IDEA

Hallen and Hart's New Musical Comedy.

Next Week—Denman Thompson in The Old Homestead

COL. SINN'S NEW PARK THEATRE

COL. WILLIAM E. SINN, Managers
MR. WALTER L. SINN, Managers
The Leading and the Elite Theatre of Brooklyn.

MRS. BERNARD BEERE

Supported by V. M. Barremore
Monday Night ADRIENNE LECOUVEREUR
Tuesday and balance of the week, and Saturday
Matinee. First Time in America.
THE FRINGE OF SOCIETY.
Next Week—Blue Jeans

BEDFORD AVENUE THEATRE

Corner South 6th Street and Broadway
LAURENT HOWARD, Manager
Matinees Wednesday and Saturday.

THE POWER OF GOLD

Next Week—Charles T. Ellis.

LEE AVENUE ACADEMY

A. V. PRABSON, Lessee and Manager
Matinees Thursday and Saturday.
A RAILROAD TICKET
Next Week—Her Fidelity.

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(Founded 1876.)

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Ladies and gentlemen thoroughly and practically prepared for the professional stage. Class room, 20x7 feet, containing fully equipped stage. Large practice rooms for use of students. A whole building (three floors) devoted to school purposes. Graduates of this school have been placed with Mr. Khea, Friends, James O'Neill, The Bostonians, Thomas W. Keene, The World Against Her, etc. The director of this school gives no "guarantees," but can proudly point to the past. Circular on application.

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GLOBE THEATRE TO BE LET.

One of the fashionable houses of London, situated on the Strand. Holds 800 at ordinary prices. Entirely re-decorated, refurnished, and lighted throughout by electricity. Rent, \$500 a week, inclusive of all rates and taxes, and contributions. Weekly expenses, including gas, electricity, front staff, firemen, and housekeeper, \$200. Dimensions of stage, extreme width, 60 feet; extreme depth, 25 feet; proscenium opening, 27 feet. Apply to ROMER WILLIAMS, Esq., Attorney, Norfolk House, Norfolk Street, Strand, London, or for theatrical details to A. and H. BLACKMORE, 11 Garrick Street, London.

REVUE D'ART DRAMATIQUE.

L. DE VEYRAN, EDITOR.

A review magazine devoted to the interests of dramatic art, and the leading theatrical publication in Paris.

PUBLISHED BI-MONTHLY.

Subscription: 2 year, \$5.50; 6 months, \$3.25; single copies, 30 cents.

Subscriptions and advertisements received by THE REVUE'S American agent.

THE DRAMATIC MIRROR.

142 Broadway, New York

CHRISTMAS OPEN.

WATERBURY, CONN.

Owing to unexpected cancellation I have Christmas open at Waterbury. Should be pleased to hear from any first-class company wishing date.

JEAN JACQUES.

RAMSAY MORRIS' COMEDY COMPANY

in "JUNE-PAUL."

Address all communications

RAMSAY MORRIS, 11 W. 4th Street, N. Y.

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For opening time address James F. Crossen, care of M. M. Gowan, 4 Clinton Place, New York.

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Rules for self-measurement sent on application

Dramatic Mirror Binder

A handsome binder, gold lettered, holding 12 numbers of THE MIRROR. Subscribers will find it the handiest, neatest, best method to preserve their copies.

75 cents. By mail 95 cents.

THE DRAMATIC MIRROR.

142 Broadway, New York.

PROFESSIONAL DOINGS.



The picture above will be recognized as that of Roselle Knott, who is the leading lady in Augustus Pitou's *Power of the Press*. Miss Knott has won favor in several plays, but in this stirring drama seems to have found the best opportunity that has yet been offered to her. She is a careful, intelligent, and capable actress.

JUDGMENTS aggregating \$1,548.68 were recovered against Richard Mansfield in England by Charles J. Abud, who assigned them to Frank W. Sanger. The latter has brought suit to recover, and the trial is announced for Dec. 9.

T. H. WISNETT has booked Litt and Davis' *Stowaway* and *A Nutmeg Match* for H. D. Clark's new Ninth Street Theatre, Kansas City, with other attractions of equal strength.

The well known dramatic critic, Edward Fuller, has written a theatrical story called "Things Past Redress" for our Christmas Number.

WIFE FOR WIFE has booked a return date with Manager Eldred, of the Lyceum Theatre, Buffalo.

CHAUNCEY MORLAN, a young man who weighs 607 pounds, and Annie Bell, who weighs 565 pounds, both inmates of a New York museum, were married last Wednesday as a part of the show. The Rev. Dr. Hepburn, of the Bleeker Street Mission, performed the ceremony.

ROSINA VOKES, in a contribution christened "In the Old Times," draws a suggestive parallel between the relations between managers and actors in the stock days and now.

GEORGE RICHMOND, in order to reduce his weight so as to appear the more romantic in *The Silver King*, in Australia, spent some time at Gladstone's favorite exercise, tree falling.

MANAGER GEORGE KRAUS, of the Imperial Music Hall, applied on Friday to Mayor Grant for the appearance of Eddie Abbott, a boy musician, at that house. Elbridge T. Gerry appeared in opposition, and upon his recommendation the application was denied. In his argument before the Mayor, Mr. Gerry alleged harsh things of the Imperial, and Mr. Kraus having failed to secure a retraction from Mr. Gerry, says he will sue him for slander.

CHARLES BARNARD, the popular playwright, will have a story of stage life, entitled, "The Property Letter," in the Christmas Number.

GUS PIXLEY is still comedian with Lizzie Evans, and will not join *A Barrel of Money*, as reported.

MRS. RICHARD LINSLEY and Gus Pixley, of Lizzie Evans' company, missed their train from Charleston, S. C., to Savannah on Nov. 24. The company tried to give a matinee performance in Savannah without the missing members, but the experiment was not wholly successful, and the receipts of the evening performance were affected by the fact, although Mrs. Linsley and Mr. Pixley took part in it. They hired a special train to take them to Savannah.

BURR W. MCINTOSH describes "A Christmas Criticism," and tells what came of it in our holiday Number.

LOW WEED has sold his interest in Jerry to Harry Graham, who will take the piece on the road.

ONE of the most successful comedies seen in the French capital is M. Gandillot's *Ferdinand le Noceur*. It ran for nearly six hundred nights in Paris, and has held the boards of the provincial theatres for five hundred and sixty-five nights without interruption. It has been recently revived at the Dejazet Theatre, where it was first produced, and it is expected that it will fill this house during the rest of this season. It is this clever comedy that Ramsay Morris has produced in this country under the title of *Joseph*. The accounts of its reception here lead to the belief that it must retain in its English form, the same power of pleasing it had in the original.

THE appearance of Thomas W. Keene in Atchison, Kans., is such an event that the railroads make excursion rates from surrounding towns.

MR. AND MRS. SIDNEY DREW are rehearsing a new play called *The Emergency Man*, by Louise Guille, a society woman of Detroit, and will produce it on Dec. 19 at Nashville, Tenn.

LEWIS MORRISON began his annual Southern tour last week at Richmond, where his business was large.

HELEN WHEATFROTH, who has signed for an early appearance next season, has a new French dance that she will introduce in this country. It is made effective by beauty of costume and by light effects.

Manager Mart Hanley, in a retrospective vein, will recall "The Cross Roads Show" in the Christmas Mirror.

PROFESSOR W. NEMIT, a blind musician of Cleveland, O., recently lost all his instruments by fire, and Manager H. R. Jacobs tendered the use of his theatre in that city for a benefit to the unfortunate man, who wrote a pathetic letter of thanks in recognition of the kindness.

LOUIS LOWMEAD, director of the Utica Conservatory of Music, has dedicated a forthcoming volume of his essays on music, entitled "Observations of a Musician," to his friend Massenet, the French operatic composer, who has written him a letter of acknowledgment, in which he expresses his purpose to accept an invitation to visit the World's Fair.

LESTER SHAFNER, recently of this city, has opened a school for acting in Chicago, where he advertises himself as "late of the Lyceum School of Acting, New York city." The "Lyceum School" of this city to which he probably refers was his own, and had no connection with the better-known Lyceum School.

"Faithfulness," by Bruce Edwards; "A Prayer for a Debutante," by Lillian Elma; "He Went Just Once," by James A. Waldron; "The End of a Quest," by Dorothy Lundt; "At the Old Piano," by Charles McKay; "Lines to an Old Volume of Elizabethan Plays," by St. George Best; "Ambition," by Frances R. Haswin; "A Footlight Fancy," by William R. Sill; "The Actress of the Future," by Lillian Estelle Weiler; "On the Hills," by Jessie Stewart; and "The Old Year," by Vira Rial are among the contributions in verse that appear in the Christmas Mirror.

MENNON ARLINGTON has returned from Denver, where she has been appearing in vaudeville. Miss Arlington has been seen for several seasons in light opera, but desires to reappear in legitimate comedy.

ALMA STUTZ is singing "My Sweetheart's the Man in the Moon" in the shadow dance in Fanchon to applause through Colorado.

LILLIE NOXON and Harry Belden of the J. G. and E. Alma Stutz company are to marry on Jan. 1. Miss Noxon is a daughter of Tom Noxon, the St. Louis scene painter. Mr. Belden is from Manchester, England, and has been a member of the above company for three years.

ADNEY AND GRAU have relinquished *The Prodigal Daughter*, the London melodrama that contains a great horse-race scene, because their plans to produce it at the Metropolitan Opera House have fallen through. T. Henry French has secured the play, and may produce it at his new American Theatre on Eighth Avenue, postponing his melodrama *The Land of Gold*, which was intended as the opening attraction at this house.

"Life and the Seasons," a poetic parallel in prose by Henrietta Lander, will appear in our holiday edition.

It is evident that the visit of Charles Rerton, late business manager of the Casino, to Europe, was not solely for rest and pleasure. It is said that he has bought in England a melodrama in which a horse-race is an exciting feature, and that he will produce it here in competition with other plays of its class, possibly at the Academy of Music.

It is declared on the Rialto that Charles Frohman will send John Drew to London with *The Masked Ball* and a picked company for a season at Terry's Theatre next May, thus placing Drew and the Daly contingent in rivalry in the British capital.

The trustees of the Theatre of Arts and Letters met last week, but nothing of their business was made public. The first play that this institution is to try is now in rehearsal at Proctor's Theatre, where it will be produced on Dec. 15. It is said that no one but members of the organization will be permitted to see it.

Walter Stearns Hale with pen and pencil describes and pictures an ancient church in Virginia that has a peculiar interest for professionals. It will be a feature of our Christmas issue.

A PERFORMANCE in aid of the Polish Church of New York was given at Daly's Theatre on Tuesday afternoon by members of Mr. Daly's company, who played *A Woman's Won't* and the farce *The Good for Nothing*; and Madame Modjeska's company in the third act of *Mary Stuart*. The receipts amounted to \$750.

MANAGER FRANK V. HAWLEY is gratified by the success that is attending the tour of Madame Januschek in *Macbeth*. This sterling actress is supported by a company that includes Edmund Collier, David Hanchett, J. W. Thompson, Wilbur Hudson, Mary Timberman and Gladys Elliott.

"Hamlet, Prince of Denmark," is the name of Marie Edgar's pathetic character sketch in our holiday Number.

MARTHA RUDISIL, of *The Dark Secret* company, who nightly leaps into the tank that lends realism to the play, injured her knee while making the leap recently in the Opera House in Fall River, Mass. With the aid of a doctor she was able to continue acting, but for some time thereafter her walking lacked its usual grace.

It is reported that Manager Augustus F. Hartz has sold back the play of *Friends* to its author, Edwin Milton Royle.

The St. Louis papers, without exception, praise the singing of James Aldrich Libbey, with the Digby Bell Opera company.

ORVILLE MAYHOOD is musical director of the Nora Machree company, which opened its season at Wheeling, W. Va., on Dec. 3. Mr. Mayhood has composed a song that Clara Coleman of this company sings acceptably.

WRIGHT HUNTINGTON and wife (Florida Kingsley) have severed their connection with Her Fidelity company. On the day that this action was taken, Mr. Huntington signed a contract to play the leading part in an English melodrama that will be produced by a well-known manager at the Empire Theatre, Philadelphia, on Jan. 9, for which Mr. Huntington will receive the largest salary of his career. His services have been lent to the Baroness Blanc for three weeks, and he will replace Mark Lench in her company. Mrs. Huntington will travel with her husband.

Among the many artists who have combined to illustrate profusely our holiday edition are A. Weil, S. M. Jacobi, of Paris; S. S. Knapp, F. W. Monahan, and M. Colin.

Among the foreign actors who intend to make a tour of this country next year is Charles Warner, the English player, who will appear in a four-act play by Henry Hamilton, of which Columbus is the hero.

A FIRE in the Ford City Opera House, Penn., on Thanksgiving night destroyed five sets of scenery valued at \$1,000 and the trunks of Frank Davidson, of the play *Old Farmer Hopkins*.

ONE of the neatest places of amusement in Central New York is the McKee Opera House at Havana. It was built last Spring and equipped with all the machinery of a first-class house of its size—it seats 700—and was opened in July with an entertainment by home talent. It is managed by Fred Swick.

I. MARINETTI joined Hoss and Hoss in Baltimore on Dec. 7. He was formerly with this company, having charge of the front of the house, and now goes in back.

Charles Puerner, the celebrated composer, has written a quaint and original musical conceit called, "A Christmas Pantomime for the Piano," for our special Christmas issue.

W. S. CLEVELAND's minstrels have visited Springfield, Mass., five times within a year, their latest date being Nov. 24, when they played to \$2,229. The mounted street parade of the Arabs with this show is a strong advertisement.

THE Students' Dramatic Club opened its fifth season with representations at the Berkeley Lyceum Theatre on Thursday night last. The audience filled the house. The one-act play, *The Parish Organist*, which, in slightly altered form, has been seen at the Lyceum Theatre, was acted with force. Robert Deshon acquitting himself well in the title part, and Adeline Rice personating the daughter with skill and feeling. The potion scene from *Romeo and Juliet* had Eva May for its interesting figure. A farce called *Frank Wyldie* concluded the entertainment. Powhattan Roberts Robinson was the chief comic personage, and Raphael Fowler, Rosalind Cobin, and Fanny T. Hovey took the other parts.

THE New York Athletic Club gave its annual entertainment on last Wednesday night in Carnegie Hall, and the proceeds will go toward a new club house. The performance included amateur minstrels and an amateur circus.

Richard Stahl has composed an exquisite ballad for the Christmas Mirror. It bears the title, "If My Heart Could Forget all the Past." The words were written by the late Webster C. Fulton, and this collaboration with Mr. Stahl was his last literary work.

THE Nelson-Hageman Opera company includes Essie Barton, Edith Barton, Rita Harrington, Ada Gray, Ida Deal, Frankie Peterson, Jessie Claire, Julia Cassell, Irene Mackey, Lillian Burdock, Gussie Sanford, Annie Leslie, Beatrice Barkle, Camille Viallet, Frank D. Nelson, Maurice Hageman, George W. Traverer, Julian Barton, John Henderson, Frank Kenworthy, Sidney Cox, F. H. Besumont, Charles Corey, Edward Elm, J. C. Allen, Harry Morey, Charles E. Baughman, business manager; John McGhie, musical director; George M. Granger, advance representative.

BEN COTTON and Harry Davenport have been engaged by W. A. Brady to support Joseph R. Grismer and Phoebe Davies in *The New South*, which is to be produced before long at the Broadway Theatre.

LEWIS MORRISON's business continues to be very large. This is due to three factors. Mr. Morrison's strong ability, the natural increase in the popularity of a sterling attraction, and the shrewdness and good judgment of his manager, Edward J. Abram. Some one connected with the company has endeavored to convey the impression that this gratifying success is due in some measure to the exertions of a subordinate member of Mr. Morrison's business staff. The truth of the matter is that Mr. Morrison solely directs the stage while Mr. Abram solely directs the business end.

Fine specimens of the black and white work of America's leading scenic artists will beautify the Christmas Mirror's pages. Among the artists represented are John H. Young, L. W. Seavey, Albert Operti, Homer F. Emens, Edward G. Unitt, Thomas R. Weston, John Rettig, George Heinman, Walter Burridge, C. W. Witham, Thomas G. Moses, and John England.

The number of persons that paid to see James O'Neill in *Fontenelle* at the Pittsburgh Grand Opera House Thanksgiving night was 1,998.

The opening attraction at the new Fountain Square Theatre in Cincinnati was *Dartmoor*, J. H. Gilmour's strong production. It made a hit.

The Christmas Mirror this year will contain more reading matter, more pictures, and more attractive features than any of the twelve holiday numbers we have published. Out Thursday. For sale by all dealers.

CHARLES W. SLATER, of Washington, who was reported to be married to Cora Van Tassel, emphatically denies the story as published in the newspapers. He has a slight acquaintance with Miss Van Tassel, he says, and that is all.

THE POWER OF GOLD made the biggest kind of a popular hit last week at the People's Theatre. It is a valuable property and will bring Walter Sanford rich returns.

EMILY McELROY, a Brooklyn young woman, made her debut as an elocutionist in that city Friday evening.

An indignant manager whose contract at Rutte, Mont., called for "three pieces" in the house orchestra, and who surveyed a solemn-looking man in the pen for the musicians, and asked where they were, was told that a piano, a piano stool, and a piece of sackcloth that served as a piano spread would have to fill the bill.

Roland Reed's account of the profitable use to which a phonograph was put in a graveyard is entitled "The Way of the World." It will be found in our Christmas Number.

The new Syndicate Grand Opera House at St. James, Minn., was dedicated on Nov. 26 by Paige's Players to a \$965 house. The theatre was packed to the doors. The managers, Denny and Vanaworker, write *The Mirror* that they intend to play first-class attractions only in order to build up a clientele that can be depended upon for steady support.

MRS. EDGAR SMITH has left the Digby Bell Opera company, and joined the Spider and Fly company.

The Digby Bell Opera company has a return date in Philadelphia in February.

The San Antonio *Express* has been investigating to discover the reason why Stuart Robson has skipped that city in his Southern tours of late. The manager of the local theatre had stated that his booking agent in New York, Henry Greenwall, reported to him that Mr. Robson had refused to play San Antonio; whereupon the reason was asked of Mr. Robson, who wrote a letter stating that he was anxious to play in that city, but that his manager had been unable to arrange it.

All dealers will sell the Christmas Mirror, or copies will be supplied from the publication office by mail on receipt of price. Out Thursday. Fifty cents.

PETER JACKSON is said to have refused an offer to play *Othello*. Peter is evidently as wise as he is skilful with his hands.

EIGHT Orientals arrived among the immigrants at Ellis Island on Friday. The party comprised five Egyptians and three Grecians, and included two Egyptian and one Grecian woman. The men are musicians and the women dancers. A manager of the party, with the chief woman dancer, came as saloon passengers. All the women are described as very handsome and finely formed, and their dancing is said to be a startling variation of that now in vogue in some of the New York places of amusement.

EMILY SOLIMEN is singing in opera bouffe in Australia. The Sydney *Bulletin* says: "Time has not perpetuated any serious ravages on Madame Solimene. She is a trifle heavier in her manner than she used to be, and her voice is a little hard and worn, but this is only perceptible when she climbs recklessly on to a high note, and at other times her vocal organ is as sweet as of yore."

"Sweetheart" is the title of Louise Paulin Warner's dainty vocal quartette in our Christmas Number.

ARNOLD WOLFORD, manager of *The Smuggler*, which will open in Chicago early in January, has engaged Floy Crowell, Mamie Sheridan, Albee Bernard, J. P. Rutledge, Ed. Dudley, J. T. McNally, Harry Bronson, Franklin McIntosh, Walter Burroughs, C. P. Lake, William Gilberte and Otto Williams.

THE Dodge City Cowboy Band disbanded at Peoria, Ill., after playing to a light house on Nov. 27. This attraction was booked at Columbus, O., Dec. 4. It is said that the company will reorganize and open in New York next Summer under the management of W. A. Thompson, now business manager of Sidney Drew and wife.

Portraits of many well-known professionals will embellish the Christmas Mirror.

GEORGE H. HAMILTON, business manager of 777, has a novel method of advertising. On the day of each performance he sends up six hot-air balloons, attached to each of which is an order for two reserved seat tickets. It is needless to say that these balloons are closely followed until they fall.

DESIRED INFORMATION.

We desire to impress upon the minds of the public the superiority of the service offered by the Wisconsin Central Lines between Chicago and Milwaukee and St. Paul, Minneapolis, Duluth and all points in the Northwest. Two fast trains leave Chicago daily for St. Paul, Minneapolis, and Duluth with Pullman Vestibuled Drawing-Room Sleepers and Coaches of latest design. Its Dining Car Service is unsurpassed. This public is invited to judge for itself. It is the only route to the Pacific Coast over which both Pullman Vestibuled first-class, and Pullman Tourist Cars are operated from Chicago via St. Paul without change. Pamphlets giving valuable information can be obtained free upon application to your nearest ticket agent, or to JAMES C. POWELL, General Passenger and Ticket Agent, Chicago, Ill.

Alabama, when given at Ford's Opera House last season, made a deep and lasting impression, and the large and enthusiastic audience that welcomed its return on 5 was proof positive that it was appreciated and remembered. The co. is competent. The Family Circle at 5; big houses.

favorite impersonations. Claudian was the initial performance. The week of 5 began at the Howard Auditorium with a good-sized matinee to witness an average vanderbilt programme by the City Sports Burlesque co. The Dark Side of a Great City, with Lucie Darius, was the stellar attraction, closed a week of good business.

Holiday Street Theatre enjoyed an even run of big houses 2-3, when Agnes Wallace Villa, supported by a good co., presented her well-known drama, The World Against Her. Our Country Cousin is drawing large attendance.

The usual crowded houses are attending the performances of the Rose Hill Burlesque co. at the Monumental Theatre this week; just the same as they did the French Polio co. last week.

Richard Anderson, a trained horse, gun-packer, Indian, and an Indian Band appeared in an Indian Hero at Front Street Theatre to fair attendance week ending 5.

Funke P. Dean, of Harris, Britton and Dean, received the sad intelligence of the death of his father, W. H. Dean, on 5, at Indianapolis, aged fifty-eight years. Mr. Dean, accompanied by his brother and sister, left for Indianapolis 7 to attend the funeral.

SAN FRANCISCO.

A dramatized version of Colonel Richard Henry Savage's clever story, "My Official Wife," was presented at the California Theatre on Monday night. It introduced Minnie Seligman-Cutting as a star and her husband, Robert Cutting. Miss Seligman acts with a great deal of strength. Her work is praiseworthy, although the part does not offer her very ample opportunities. Mr. Cutting cannot act. True, he had just graduated from the New York amateur stage where he probably inflated the blushing maiden and all that, but he cannot act. He is a fine looking man, young, tall, large of limb and well built, but he cannot act. He blunders along to the end of "the performance with a debonair unconsciousness of the work that he is enacting." R. Paton Gibbs makes a fine character of Baron Friedrich. The rest of the cast is capable, and the play is one that can win on its own merits. Clara Morris and her co. are giving a series of dramas at the Baldwin.

Patricia Ross is at the Bush with two plays—Dolly Varden and Miss Dixie; both written by C. T. Vincent.

The Shagbush has had another successful week at Stockwell's. The Two Roses 2.

James Whitcomb Riley will come to San Francisco early in December under the management of John F. Bragg.

Fanny Rice, in A Jolly Surprise, will be the holiday attraction at Stockwell's.

Leatrice Haines has joined the Henley-Boulevard co. and will open in The Two Roses 2.

Jerre Barrett, a clever San Francisco girl, who made her debut with Roland Reed, will also be a member of the same co.

Bert Coote and his wife, Julie Kingsley, have gone East.

ST. LOUIS.

Hermann opened at the Grand Opera House 4. During week of 29 Dixie Bell in his new opera, Jupiter, drew big houses.

At the Olympic Theatre the Manola-Nelson co. opened 4. During week of 27 Men and Women had fair audiences.

The Pauline Hall Opera co. in Puritania opened at the Hagan 4. The preceding week Niblo, so well known here, was given to appreciative audiences.

Siberia opened afternoon of 4 at Pope's. The Devil's Auction 3; big houses.

The Colonel, a new play, came to Havin's 3, and opened well. Ole Olson preceded it and played to good business.

Lilly Clay's Colonial Gaiety co. packed the Standard Theatre at the opening performance.

Wanda Comedians 2-3 to good business.

Mass Archers, of the Bill's Host co., was quite ill here, and did not go with the co., but will join them in San Francisco, where they play two weeks after their engagement here.

Niblo co. will next week before Christmas.

John Bell, a St. Louisian, is with the Jupiter co. under the name of Helen.

The death of Thomas McNeary is expected at any moment. For several weeks he has been suffering from an acute form of pneumonia, and it has found its way to his heart. Mr. McNeary is well known to St. Louisans and theatrical people. He invested in the property now known as Urig's Cove several years ago, and has made it one of the most popular summer resorts in the country. The post summer was unusually prosperous, and many well-known opera singers have sung there one time or another.

DENVER.

At the Broadway Fanny Rice in A Jolly Surprise week of 5-10.

Joseph Arthur's pretty little niece, Little Tuesday, is featured in this season's production of The Still Alarm, which filled week of 2-3 at the Tabor.

The child shows exquisite training. It was the third or fourth engagement of the piece in Denver, and the patronage was only moderately good.

Clemenceau Case at Wonderland Bijou drew a good many curious people to see it. A good specialty bill was given besides.

The news here are rumors of M. B. Leavitt and R. L. Lonsdale building a theatre in Denver. Mr. Leavitt expects that the suit regarding his lease of the Broadway will finally be decided against him.

Mr. Lonsdale says there's no truth in such reports, if there are any. However, a Denver theatre is almost essential for the Leavitt circuit, and if that gentleman does lose his present lease I wouldn't be surprised if he made some move.

The recent engagement of Ali Baba is said to have brought in over \$12,500 into the Tabor box-office. It plays there again on its way back from San Francisco.

The second Lehmann concert took place 2, to a good audience.

James Whitcomb Riley has been in town, and gave one of his lectures at Unity Church to a large assembly.

The attraction week of 5-10 at the Tabor will be the house orchestra in concert. New soloists will be heard, and the prices 10 and 25 cents for reserved seats. The orchestra's concerts on Sunday nights have been very popular. It has been found necessary to give each play presented by the new dramatic club twice in order to give all the patrons a chance, and to enable their friends to see them act.

LOUISVILLE.

Effie Ellsler in Hazel Kirke and Frohman's co. in Gloriana week Nov. 2-3; both did a good business at Macaulay's.

Augustus Pitou's co. in Mavourneen and Stuart Robinson were the attractions at the Masonic. Business very large.

The Wilbur Opera co. remains another week at Harris, giving two performances daily.

Phil Peters in The Old Soldier did a satisfactory business at the Bijou. Mr. Peters is a Louisville boy.

The Sanger Burlesque co. at the New Buck with Nettie Von Burg was a potent drawing card.

The Hon. Henry Watterson will start during the week up a lecturing tour through the South. His subject will be "Money and Morals."

JERSEY CITY.

Jane was presented at the Academy week of Nov. 2-3, and was received with much enthusiasm. The performance was finished and pleasing. Business for the week excellent. Annie Ward Tiffany 5-10.

The New Opera House enjoyed the distinction of a premiere week of 2-3. Carroll Johnson presented The Two Roses on Monday, Tuesday, Wednesday and Thursday nights. The Irish Stevedore was produced on Thursday night, and was presented during the remainder of the week. The piece was well received, and drew well. Clemenceau Case 5-10.

KANSAS CITY.

Hermann, the magician, opened at the Cosmos Nov. 25, giving one of his usual mystifying per-

formances to a large and delighted audience. Judith 1-3; Thomas V. Keene in mysterious 5-10.

At the Grand, Sunday afternoon, The Stevedore met with an enthusiastic reception. Pete Baker 2-10.

Two Old Cronies once more visited us, opening the Gillis, Sunday evening, to a good house. The Devil's Auction 1-10.

At the Ninth Street Theatre was seen Peck's Bad Boy.

Thanksgiving Day was celebrated by a football game between the State Universities of Missouri and Kansas, resulting in Kansas' favor.

The Auditorium, Thursday, 1, will commence a series of lectures by Fulton Gardner on The South.

FRANK B. WILCOX.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY—THEATRE (George F. McDonald, manager). The Old Homestead to S. R. O. Nov. 25. —THEATRE (George F. McDonald, manager). Henshaw and Ten Brock in The Nabobs to good house 25. —THEATRE (George F. McDonald, manager). Several years ago, for her white on a visit to Philadelphia and New York, Alabama Fire Engine Company No. 2, of this city, elected Vernon Jarbeau as honorary member.

Miss Jarbeau and her co. were entertained by the engine company 25, and driven in carriages around the city. In the afternoon, prominent members gave them a banquet at the cos. handsome rooms on Madison Avenue. Several members of the profession visiting the city were also present, including Manager McDonald. Hon. Frank P. O'Brien, of Birmingham, and W. R. Palmer, Jr., of the Larry the Lord co.

TUSCALOOSA—ACADEMY OF MUSIC (John G. Brady, manager). McKee Rankin Nov. 25 in Kentucky Colonel; large and well-pleased audience.

SELMA—ACADEMY OF MUSIC (Charles G. Long, manager). Graus's Opera co. played a week's engagement Nov. 25-26 to large business; good performances. Receipts for the week, \$4,000.

ARKANSAS.

LITTLE ROCK—CAPITAL THEATRE (E. H. Wood, manager). Stuart Robinson Nov. 25; two performances to a packed house, second night fair audience. George Wilson's Minstrels 2; poor business. —ITEM: George Wilson's Minstrels were attached here by Leon H. Carter, manager of Shreveport, La. Opera House.

COLORADO.

PUEBLO—GRAND OPERA HOUSE (John W. Lockin, manager). The Cow Boy Band, which has been stationed at Pueblo for the past three years, gave their farewell entertainment Nov. 25, preparatory to an extended tour under the management of Ben Wilson, a local capitalist. Jack Sinclair is musical director, and Dora Wiley is soprano.

CALIFORNIA.

SAN DIEGO—FINER OPERA HOUSE (John C. Fisher, manager). Lorraine Hollis in The Tugboat did a fair business Nov. 25. —LOUIS OPERA HOUSE: The Crawford Comedy co. 25-26; good business.

LOS ANGELES—GRAND OPERA HOUSE (McLain and Lehman, managers). Julia Marlowe closed a most successful engagement Nov. 25, giving As You Like It. With Ade About Nothing, and Ingomar. Lorraine Hollis 25, 26 in The Tugboat and Alice to good houses. —THE ACACIA THEATRE (A. C. Wyatt, manager). Foster and Warrington's Comedians drew good houses with Shipped by the Light of the Moon 25-26. James Whitcomb Riley 5.

RIVERSIDE—LORING OPERA HOUSE (Frank A. Miller, manager). Crawford Comedy co. in repertoire Nov. 25-26; fair business at popular prices. Lorraine Hollis in Forget-Me-Not 25; poor house. Julia Marlowe 26; Stopped by the Light of the Moon 2.

CONNECTICUT.

NEW HAVEN—STANDARD THEATRE (G. R. Russell, manager). Dennis Thompson in The Old Homestead had a succession of packed houses Nov. 25, 26, giving a matinee Thanksgiving Day. —THEATRE (G. R. Russell, manager). Dennis Thompson in The Old Homestead had a succession of packed houses Nov. 25, 26, giving a matinee Thanksgiving Day.

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FLORIDA.

JACKSONVILLE—PARK OPERA HOUSE (J. D. Burbridge, manager). Dushon Opera co. Nov. 25, 26 to fair business. Katie Putnam was greeted by an enthusiastic audience 25 in An Unclaimed Express Package. Miss Putnam proved herself a favorite with our theatregoers.

OCALA—HAROLD OPERA HOUSE (J. W. Selver, manager). Chicago Comedy co. Nov. 25-26; poor business.

SEVASTOPOL—ONE FELLOWS OPERA HOUSE (John Otto, manager). Richards and Pringle's Georgia Minstrels Nov. 25, 26; packed houses. Audience of a decidedly Ethiopian hue.

TAMPA—DASH H'S OPERA HOUSE (H. J. Rowe, manager). Richards and Pringle's Georgia Minstrels Nov. 25; good house; general satisfaction. —ITEM: H. J. Rowe, manager of Branch's Opera House, has resigned to accept a position as manager of the Southern Bell Telephone Exchange at Atlanta, Ga. Branch's Opera House has been purchased by John G. Ball and co., formerly of Tulsa, Okla.

PENSACOLA—OPERA HOUSE (Coe and Tate, managers). Letty the Lord Nov. 25; well-filled house. Field's Minstrels 6.

GEORGIA.

MAINE—ACADEMY OF MUSIC (H. Horne, manager). Lizzie Evans Nov. 25 in The Little Blacksmith to a very business. Ed Governor Bob Taylor in his celebrated lecture, "The Fiddle and the Bow," 25; large and delighted audience.

SAVANNAH—THEATRE (T. P. Johnson, manager). Lizzie Evans in The Little Blacksmith Nov. 25; small and disappointed audience. Katie Putnam in Little Maverick and An Unclaimed Express Package to poor business 25, 26.

COLUMBUS—SPRINGERS OPERA HOUSE (C. P. Springer, manager). Old Homestead Nov. 25; largest house of the season.

ATLANTA—DE GIVE'S OPERA HOUSE: Henshaw and Ten Brock in The Nabobs Nov. 25, also matinee, to good attendance. Frank Willis Wait Till the Clouds Roll By, booked for 25, 26, very slim audience 25; the co. did not fill engagement 26. —EMERSON AVENUE THEATRE: Wilfred Clarke Comedy co. 25, pleased a good house.

SEVENWICK—LARIOS OPERA HOUSE (W. T. Glover, manager). Katie Putnam in An Unclaimed Express Package Nov. 25; good business.

ATLANTA—CREST OPERA HOUSE (F. S. Norton, manager). Creston Clarke in Till for Tat was very acceptable to a medium-sized audience Nov. 25.

AMERICAN—GLOVER'S OPERA HOUSE (Cain and Brown, proprietors). St. Felix Sisters in native and night performances Nov. 25, to small and moderately pleased audiences. Lizzie Evans 25; large and appreciative audience.

ALBANY—GRAND OPERA HOUSE (Shackelford and Nelson, managers). St. Felix Sisters Nov. 25; fair business. Lizzie Evans 25; good house.

ILLINOIS.

BLOOMINGTON—NEW GRAND (C. E. Perry, manager). Master and Man Nov. 25; fair business. Grimes' Cellar Door co. 25; top heavy house. The Wife pleased a large and fashionable audience 25.

CHICAGO—THE GRAND (J. S. Flaherty, manager). Irish Visitors Nov. 25; fair business. Nellie McHenry 25; Mason Manola 25; The Charity Ball 25; good advance sale. —ITEM: Sam J. Ryan and his clever wife, Lottie Gilson, were the guests of Manager Flaherty 25, 26. It is possible that W. A. Thompson and Manager "Jack" Flaherty will organize an opera co. for next summer season here. Two performances will be given at the Grand on Sundays hereafter. —ITEM: Ed Hoyt, Haverly's manager, just presented his chum, J. S. Flaherty, with the beautiful serpent ring on the latter's birthday, Nov. 25.

ROCKFORD—OPERA HOUSE (C. C. Jones, manager). Agnes Herndon presented La Belle Marie Nov. 25 to a good house. The wife was the attraction Thanksgiving night and Manager Jones hung out the S. R. O. sign for the first time since the house was reopened. The Charity Ball 25; large house. The Dodge City Cow Boy Band gave a unique concert 25 and matinee, with Dora Wiley soprano and Marie McNeil and A. H. Knoll, cornet soloist. The Private Secretary 25; good house. —ITEM: Rockford Lodge R. P. O. Elks gave a social session Thanksgiving evening. Dora Wiley received a telegram from Chicago announcing the granting of her divorce from Richard Golden.

DECATUR—OPERA HOUSE (Frank Anderson, manager). Ole's Luck Nov. 25, matinee, average business; evening at the Grand on Sundays hereafter. —ITEM: ALDRICH (Edward Aldrich, manager). The Vorwarts 25 (local); big business. Irish Visitors 25; no performance; money refunded to the few who braved the weather. —ITEM: The Auditorium will be dark indefinitely, the house not having paid since it was opened.

LA SALLE—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager). The Private Secretary was presented to a small audience Nov. 25; performance very good.

DECATUR—GRAND OPERA HOUSE (F. W. Haines, manager). Master and Man Nov. 25; good house. James T. Powers in A Mad Hatter 25; large house. Devil's Auction 25; fair house.

SPRINGFIELD—GERRARD OPERA HOUSE (H. J. Hogg, manager). J. C. Lewis in St. Plunkard to a packed house Nov. 25.

SPRINGFIELD—FLORIS OPERA HOUSE (J. E. Williams, manager). Ole Olson Nov. 25, played to 1,722 people. Grimes' Cellar Door 25; good business.

SPRINGFIELD—HARLOWE THEATRE (Miller and Rogers, managers). The Private Secretary Nov. 25, 26; good business. The largest house of the season greeted Agnes Herndon in La Belle Marie Thanksgiving night. Same attraction 25-26; good houses. Grimes' Cellar Door 25.

JACKSONVILLE—GRAND OPERA HOUSE (Smith and Hayden, managers). Jane Combs in Black House played a rather small audience Nov. 25. Grimes' Cellar Door matinee and evening 25; full house.

SHELBYVILLE—OPERA HOUSE (Philip Parber, manager). The Edward Mero co. supporting Mero the Magician Nov. 25 to a fair house.

WAUKEGAN—PRINCE OPERA HOUSE (Erskine and Coon, managers). Knell's Refined Minstrels Nov. 25; good business.

BATON ROUGE—DOLE'S OPERA HOUSE (Runyon and Hogue, managers). Frank James, lecturer, Nov. 25; poor business. Selva Lockwood 25; small house; disappointed audience.

SLICER—DU BOIS OPERA HOUSE (F. W. Leach, manager). Harriet Moon Nov. 25; small audience. By Wits Outwitted 25; matinee, good house; capacity of the house in the evening. Robert Nourse 25, lecturer, full house. Agnes Herndon in La Belle Marie 25; big business.

STERLING—ACADEMY OF MUSIC (Purcell and Hays, managers). St. Plunkard Nov. 25 to S. R. O.

AURORA—EVANS' GRAND OPERA HOUSE (Ed. Northman, manager). Ole Olson with Ben Hendricks as the star, played a full house Nov. 25. Matt Kussel's Minstrels packed the house 25. By Wits Outwitted 25; fair house.

QUINCY—OPERA HOUSE (A. Doerr, manager). Our Irish Visitors Nov. 25; fair attendance. Jane Combs in Black House 25, Thanksgiving matinee and night to crowded houses; performance fair. Von Yonson 25; good business. Grimes' Cellar Door 25; good house.

SPRINGFIELD—CHATTERTON'S OPERA HOUSE (R. L. Chatterton, manager). Master and Man Nov. 25; fair-sized audience. J. T. Powers in A Mad Hatter to good business 25. The Private Secretary drew a good house 25. Large but top-heavy house saw Charles H. Yale's New Devil's Auction 25; some first-class specialty work was introduced. —NEW CENTRAL MUSIC HALL (J. W. Friend, manager). Opened 25 with a grand concert of one hundred and fifty voices, accompanied by Professor Rind's orchestra, forty pieces, assisted by Mrs. Huntington Minnie, soprano; Mrs. Clara Murray, harpist; Professor Otto Golden, violinist. This is one of the largest halls of the city; seating capacity over 1,000.

PANA—RAYNARD'S OPERA HOUSE (Lon Roley, manager). Ole's Luck played a fair audience Nov. 25.

LEWISTON—DE L'S OPERA HOUSE (Randall

and Griffith, managers). Combs and Mallory's Minstrels Nov. 25; crowded house.

PONTIAC—POLES' OPERA HOUSE (R. D. Poles, manager). Dad's Girl Nov. 25; good business. Patience, by home talent, 25; large audience.

GLASSBORO—THE AUSTRALIAN (F. E. Bergquist, manager). Irish Visitors Nov. 25; large house. Von Yonson 25; large audience. Mad Hatter 25; fair attendance. —OPERA HOUSE (F. H. Kirch, manager). Dad's Girl 25; audience well-pleased.

CLEVELAND—FAIR OPERA HOUSE (Arthur and co., managers). Jessie Olivier in Dad's Girl Nov. 25; packed house.

CAMBRIDGE—WALKER OPERA HOUSE (S. L. Nelson, manager). The performance of the Marguerite De Shant

THEATRE HALLS

Under the direction of **GEORGE B. McLELLAN.**

6. Leath, manager: Around the World in Eighty Days to a small house Nov. 2; unsatisfactory performance. The Prodigal Father to a fair audience.

CLAREMONT—ROBERT ACADEMY OF MUSIC (E. Hamilton Cahill, manager): The Prodigal Father Nov. 17-19; fair houses. Wilson Barrett and his cleverest, opened a week's engagement at fair business. **NEW RICHMOND THEATRE (Frank Leath, manager):** Around the World in Eighty Days to poor business 21, 22. The Country Fair 23 to large and well-pleased houses. *Lucia Vokes* next.

WASHINGTON

TACOMA THEATRE (S. C. Helig, manager): After Dark Nov. 21, 22, with matinee, to fair houses.

SPOKANE—CONCORDIA THEATRE (E. C. Hayward, manager): Middaugh's Musical Comedy Co. Nov. 21; fair business. Incog. 22-23.

WEST VIRGINIA

PARKERSBURG—ACADEMY OF MUSIC (E. B. Cady, manager): Two Old Cronies Nov. 1; after and evening, to good business. The Black Detective 8; top-heavy house.

WHEELING—OPERA HOUSE (J. Alex. Parker, manager): Clarence Bennett in A Royal Slave Nov. 2; business light, performance medium. Robert Wayland in The Moonshiner 21, 22; fair business.

CHARLESTON—ROSEVIEW OPERA HOUSE (S. S. Barlow, manager): Clarence Bennett in A Royal Slave Nov. 2; matinee and night performance; fair house at matinee, poor at night. The Black Detective 21, 22; very slim house. Charles Hanford in Julius Caesar 23; good advance sale.

WISCONSIN

WEST SUPERIOR—GRAND OPERA HOUSE (J. T. Condon, manager): By Proxy Nov. 6; light business.

MADISON—FULLER OPERA HOUSE (Edward M. Fuller, manager): Bobby Gaylor in Sport McAllister Nov. 25; large business. Mr. and Mrs. Sidney Drew 26 to a good house.

CHIPPewa FALLS—OPERA HOUSE (W. H. Stoddard, manager): Pete Peterson Nov. 25; fair business. J. H. Brown's Co. 26-27 opened to fair business in Myrtle Ferns. Private Secretary 28.

BELOIT—WILSON'S OPERA HOUSE (R. H. Wilson, manager): James Florida in Casey's Luck Nov. 24; full house. Bert's U. T. C. 25; good business.

OSHTOSH—BELLIE CITY OPERA HOUSE (Frank J. Miller, manager): Daniel Frohman's excellent Co. in The Wife Nov. 23 to the largest house thus far this season. Bobby Gaylor in Sport McAllister 25; good business.

OSHTOSH—OPERA HOUSE: The Burglar Nov. 24; full house.

FOND DU LAC—CRESCENT OPERA HOUSE (P. B. Haber, manager): J. C. Lewis in St. Plunkard Nov. 25 to a fair house. The Chromom-Rend Concert Co. 26; a pleased large audience. The Burglar to a full house 27.

JANESVILLE—MYERS' OPERA HOUSE (Myers Brothers, managers): The Burglar Nov. 25; pleased a good-sized audience. McCarthy's Mishaps 26; fair business.

MILWAUKEE—DAVIDSON (Sherman Brown, manager): Nellie McHenry in A Night at the Circus Nov. 27; large business. Jane 28; moderate houses. **ACADEMY (Sherman Brown, manager):** The Harvest Moon 27-28; moderate business. **RIJOU (Jacob Litt, manager):** Master and Man 27-28; fair houses. The piece has been seen here with a better Co. **PROLOGUE (John T. Raynor, manager):** He and Jack 27; average business.

CANADA

TORONTO—TORONTO OPERA HOUSE (J. B. Morris, manager): Eva Montford in East Lynne Nov. 25-27; good business. **ACADEMY OF MUSIC (Frank Kitchner, manager):** The Clemenceau Case 25-27; fair business. **GRAND OPERA HOUSE (O. B. Sheppard, manager):** Mrs. Potter and Mr. Helwig to good business 25-26.

HALIFAX—ACADEMY OF MUSIC (H. B. Clarke, manager): George A. Baker Opera Co. are in their sixth week to continued large business. The engagement will close 29.

MONTEAL—CUREN'S THEATRE (Spartow and Jacobs, managers): Current Cash to medium business Nov. 2-3. **THEATRE ROYAL (Spartow and Jacobs, managers):** Fire Patrol opened to big business 28.

HAMILTON—GRAND OPERA HOUSE (Thomas Reche, manager): Jane pleased a full house Nov. 3. Joseph drew a large house 2.

ST. THOMAS—OPERA HOUSE (George T. Claris, manager): Clemenceau Case Nov. 25, with Jean Vothues as Ida, to fair business. Guy Brothers' Minstrels 27, 28, R. O.

VANCOUVER—OPERA HOUSE (W. P. Goldsmith, manager): Jefferys Lewis Nov. 24-25; good business.

CHATHAM—GRAND OPERA HOUSE (W. W. Seane, manager): Clemenceau Case failed to draw largely Nov. 4. Guy Brothers 25.

WINNIPEG—RIJOU OPERA HOUSE (W. H. Seach, manager): Calhoun Opera Co. in repertoire drew crowded houses Nov. 25-27.

LONDON—GRAND OPERA HOUSE (A. E. Root, manager): Guy Brothers' Minstrels gave a fair performance Nov. 24 to a rather slim house. The Ramsay Morris Comedy Co. produced their laughable piece Joseph to very good business. Teub. Pax of this Co. was a resident at one time of Woodstock, a town adjacent to this city, and is well known here.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them on time to reach us Friday.

DRAMATIC COMPANIES

A TURKISH BATH: Chillicothe, O., Dec. 6, Circleville 7, Lancaster 8, Washington C. H. 9, Springfield 10, Richmond 11, 22, Seymour 13, Columbus 14, Frankfort 15, Loganport 16, Milwaukee 17, 18, 19.

A FAIR REBEL (Mawson's): New York city Dec. 5-10, Washington D. C. 12-17.

ALCAZAR STOCK: San Francisco, Cal., July 2; indefinite.

SONES (Mawson): Centralia, Ill., Dec. 6, Macdon 7, Clinton 8, Brazil, Ind., 9, Danville, Ill., 10, Atlanta 11, 12, Frankfort 13, Nuncio 14, Anderson 15.

AUNT BRIDGET'S BAIT: Brooklyn, N. Y., Dec. 5-10.

ANNIE WARD TIFFANY: Jersey City, N. J., Dec. 5-10.

AFTER DARK: Spokane Falls, Wash., Dec. 6, Missoula, Mont., 7, Helena 8, Butte City 9, Anaconda 10, Salt Lake City, Utah, 11-12, Park City 23, Ogden 24.

ACROSS THE POLAR: Louisville, Ky., Dec. 5-10, Minneapolis, Minn., 12-17, St. Paul 18-24.

ALEXANDER SALVAGE: Tacoma, Wash., Dec. 5-7, Seattle 8-10, Victoria, B. C., 11-12, Nanaimo 13, Vancouver 14, 15, Whatcom, Wash., 17, Spokane Falls 22-24.

ALVIN JOSEPH: Charles L. Davis: New York City Dec. 5-10, Newark, N. J., 12-17.

A RAILROAD TICKET: Brooklyn, N. Y., Dec. 5-10, Boston, Mass., 12-14.

ALL HANDS: San Francisco, Cal., Dec. 5-17.

A M. PALMER'S SHOW: Baltimore, Md., Dec. 5-10, Providence, R. I., 12-17, Harlem, N. Y., 19-24.

AMSTERSHAW: New York city Nov. 21; indefinite.

ANNE PINNEY: Baltimore, Md., Dec. 12-17, Jersey City, N. J., 19-24.

ARTHUR C. SIDMAN: Palmer, Mass., Dec. 6, Milford 7.

A BREEZY TIME: Tacoma, Pa., Dec. 6, Mauch Chunk 7, Pottsville 8, Carlisle 9, Columbia 10, Portstown 11, Bordenstown, N. J., 12, Freehold 13, R. I. Bank 15, Plainfield 16, Elizabeth 17, Brooklyn, N. Y., 19-24.

AVENGER'S OATH: Philadelphia, Pa., Dec. 5-10.

A FAIR REBEL (Mawson and Lamb): Bangor, Me., Dec. 6, Augusta 7, Rockland 8, Lynn, Mass., 9-10, Chelsea 12, Waltham 13, Lowell 14, New Bedford 15, Newport, R. I., 16, Brockton, Mass., 17.

A BUSY DAY: Harry Crandall: Providence, R. I., Dec. 5-10, Taunton 11, Woonsocket, R. I., 12, Marlboro, Mass., 13, Bellows Falls, Vt., 14, Hartford 15, Adams, Mass., 17, Balston, N. Y., 19, Amsterdam 20, Utica 21, Syracuse 22-24.

A W. FERMON: Princeton, Ky., Dec. 6, Clarksville, Tenn., 7, Bowling Green, Ky., 8, Harrodsburg 9.

ANNE MITCHELL: Hagerstown, Md., Dec. 5-10.

BOBBY GAYLOR: Camden, N. J., Dec. 6, 7, Westchester, Pa., 8, York 9, Lancaster 10, Pittsburgh 12-17.

BOBBY GAYLOR: Chicago, Ill., Nov. 27-Dec. 10.

BOY OF THE SEA: Keosau, Ia., Dec. 6.

BLACK CROOK: New York city Sept. 1; indefinite.

BILL'S BOAT: San Francisco, Cal., Dec. 5-17.

BALDWIN WELLSVILLE: Paducah, Ky., Dec. 5-10.

BLACK LUTHERIC: Birmingham, Ala., Dec. 6, Opelika 7, Montgomery 8, Mobile 9, New Orleans, La., 11-17, Vicksburg, Miss., 18, Monroe, La., 19, Shreveport 20, Bonham, Tex., 21, Sherman 23, Dennison 24.

BLUE JEANS: Washington, D. C., Dec. 5-10.

BAKES IN THE WOOD: Boston, Mass., Nov. 7; indefinite.

BARNES OF MONKY: Cincinnati, O., Dec. 5-10.

BARNES BLANK: Buffalo, N. Y., Dec. 5-10.

BY WITS-OUTWITTED: Milwaukee, Wis., Dec. 6, 7, Detroit, Mich., 8, 10, Grand Rapids 11-14.

BARNES AND SUMNER COMEDY: Louisiana, Mo., Dec. 5-10.

BAIRD COMEDY: Bristol, Vt., Dec. 5-10.

CHARLES E. HANFORD: Cincinnati, O., Dec. 5-10.

CHARLES F. ELLIS: Philadelphia, Pa., Dec. 5-10.

CHARLES A. GARDNER: Toledo, O., Dec. 5-10.

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PANTANA (Hanson): Youngstown, O., Dec. 5, Canton 7, Lima 8, Cincinnati 12-17.

PANTRY DAVENPORT: Boston, Mass., Dec. 5-10, Harlem, N. Y., 12-17, Albany 18-21, SATURDAY, 22-24, FROST AND PAN-HAVE: St. Catharines, Ont., Dec. 7.

FANNY RICE: Denver, Col., Dec. 5-10.

PASTORAL: Southern: Atlanta, Ga., Dec. 6, Anniston, Ala., 7, Tallahassee 8, Birmingham 9, Selma 10, Meridian, Miss., 12, Mobile, Ala., 13, Pensacola, Fla., 14, Montgomery, Ala., 15, Troy 16, Eufaula 17, Waverosa, Ga., 19, Jacksonville, Fla., 20, Brunswick, Ga., 21, Savannah 22, Charleston, S. C., 23, 24.

PAID ROMANS: Lansing, Pa., Dec. 6, Mahanoy City 7, Hazleton 8, Plymouth 9, Bloomsburg 10, Lewisburg 11, Eastburg 12, Williamsburg 13, Lock Haven 14, Bellefonte 15, Tyrone 16.

PASTORAL: Northern: Bradford, Pa., Dec. 6, Dean, N. Y., 7, Salamanca 8, Jamestown 9, Warren, Pa., 10, Titusville 11, Meadville 12, Franklin 13, New Castle 14, Warren, O., 16, Youngstown 17, Rochester, Pa., 18, Steubenville, J. 19, Wheeling, W. Va., 21, Bellaire, O., 22, Cambridge 23, Zanesville 24.

FRANK I. PRAYNE: Newark, N. J., Dec. 5-10.

FRANK DESHAYES: Philadelphia, Pa., Dec. 5-10, Charleston, S. C., 12, Savannah, Ga., 13, Augusta 14, Macon 15, Atlanta 16, 17, Birmingham, Ala., 19, 20, Pensacola, Fla., 21, Mobile, Ala., 22.

FIRE PATROL: Toronto, Ont., Dec. 5-10, Toledo, O., 12-17.

GEORGE C. STALEY (A Royal Pass): Athens, Ga., Dec. 6, Atlanta 7, 8, Chattanooga, Tenn., 9, Knoxville 10, Roanoke, Va., 12, Lynchburg 13, Petersburg 14, Norfolk 15, Richmond 16, 17, New York city 19-24.

GUS WILLIAMS: Minneapolis, Minn., Dec. 5-10.

GERMAN LUTHERANS: New York Sept. 19; indefinite.

GLORIANA (Special): Denison, Tex., Dec. 6, Greenville 7, Tyler 8, Shreveport, La., 9, Hot Springs, Ark., 10.

GRAND OLD TIMES: Chic go, Ill., Nov. 27-Dec. 7, Wheeling, W. Va., 12-17, Connersville, Pa., 19, Cumberland, Md., 20.

GRAY AND STEPHENS: Columbus, O., Dec. 5-10, Indianapolis, Ind., 12-17, Louisville, Ky., 19-24.

G. G. G. COMEDY: Cambridge, O., Dec. 5-10.

GRIMES' CELLAR DOOR: Elmwood, Ill., Dec. 6, Valparaiso, Ind., 7, Elkhart 8, Jackson, Mich., 9, Muskegon 10, Grand Rapids 11-17.

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G. G. G. COMEDY: Cambridge, O., Dec. 5-10.

GRIMES' CELLAR DOOR: Elmwood, Ill., Dec. 6, Valparaiso, Ind., 7, Elkhart 8, Jackson, Mich., 9, Muskegon 10, Grand Rapids 11-17.

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Charles Leonard Fletcher, well-known in this city, has a congenial role as the enterprising villain, and certainly makes the most of it. - *Boston Post*, Nov. 11.

Among those who were especially successful in The English Rose last night was Charles Leonard Fletcher, who played the villain. - *Boston Transcript*, Nov. 11.

Charles Leonard Fletcher was greeted by an enthusiastic welcome last evening in The English Rose. - *Boston Record*, Nov. 11.

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